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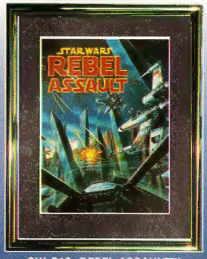

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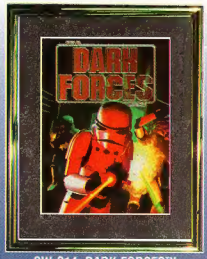

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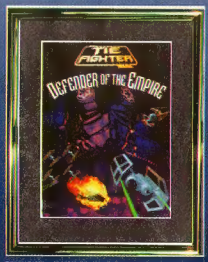

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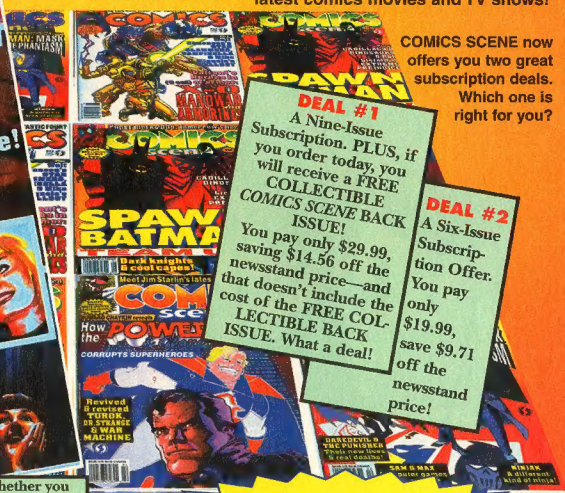

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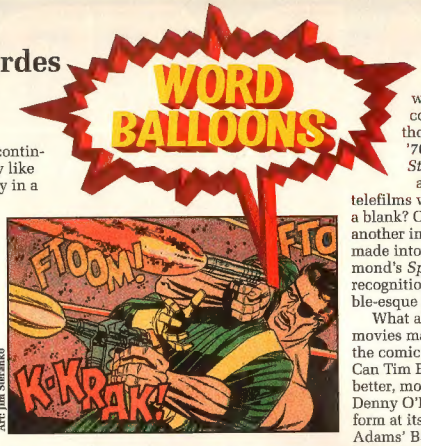

Art: Jim Sitzanko

As the comics business continues to stagger aimlessly like some addle-brained guy in a cartoon who has just been conked on the head with a huge mallet, there's one thing which gives me hope, and that's the fact that, with almost no exceptions, movie and TV adaptations of comics *stink*. There are still some things this form can do that the glammeisters in Hollywood can't seem to duplicate on screen for mass consumption. And thank God for that.

Eric Blakeney, the writer of the *Generation X* TV movie that graces this issue's cover, seems to agree. "I've never seen a superhero movie that turned me on; their conflicts are very one-dimensional," he reveals in the cover story on page 34. He goes on to explain that his take on *Generation X* was to make the story an allegory about Eastern vs. Western philosophies. It's also apparently a story about a crazy businessman who pops into men's dreams and makes them fart on command. It remains to be seen how these two divergent aspects of the production will be reconciled.

Should the *Generation X* movie fail to turn us all on, it certainly won't be the first comics adaptation to do so. As far back as the days of movie serials, superheroes like Captain America, Batman and Blackhawk were made into no-budget, assembly-line screen product with little regard to what made them special on the comics page. Look at the well-regarded *Adventures of Captain Marvel* serial and tell me that it has one tenth of the charm and imagination of the great C. C. Beck *Captain Marvel* comics. (We won't even talk about the dorky '70s version of the character with Billy & Mentor driving around in an RV at the whim of the sparkley lights on their dashboard.) Perhaps only Spy Smasher's excellent serial adventure rivals his print incarnation for thrills, and that's mainly because the *Spy Smasher* comics were no great shakes to begin with.

Considering the oceans of money brought in by the Batman movies, you would think that Marvel would be aiming a little higher than a low budget made-for-Fox TV flick, but consider their track record. The Fantastic Four movie was so embarrassing they dropped a bundle not to have it released. The Punisher? That one's easy, right? No way Hollywood *can't* make an action movie that packs more of a wallop than the *Punisher* comics. Wrong! And how about those great TV adaptations in the '70s. Remember the *Doctor Strange* TV movie? No? How about those Captain America telefilms with Reb Brown? Still drawing a blank? Could *Generation X* be just another in a long line of decent comics made into dull TV shows (Nick Hammond's *Spider-Man*) or changed beyond recognition (the Hulk as a Richard Kimble-esque fugitive)?

What about DC, you ask? Their movies make zillions; they're better than the comics, right? Let's put it to the test. Can Tim Burton (on a good day) tell a better, more coherent story than, say, Denny O'Neil? Who embodies the human form at its peak of athleticism, Neal Adams' Batman or Michael Keaton's? Did *Batman Forever* make any sense at all? Unlike the movies, comics like *Batman* don't have the budget to just rely on spectacle. Some craft must be employed in order to entertain readers.

And Superman? Sure his first two movies are pretty good, but the ridiculousness of the second two more than cancels them out. The Flash TV show? *Superboy*? Better than the comics? Nah. And while *Lois & Clark* explores those characters' relationship far better than the comics ever have, the rest of the show is pretty lame. Of course, the '60s *Batman* series had wit, style and fun to spare, but compared to the variety of interpretations of the character found in the comics over the years, it is one-dimensional.

As long as there are movies like *Tank Girl*, in which montages of Jamie Hewlett's art are more interesting than the whole multi-million dollar fiasco, or *The Rocketeer*, in which the titular flyboy spends about two minutes of total screen time flying, there will be hope for the comics industry. As long as young men like Ethan Van Sciver, creator of *Cyberfrog* (see page 29), can quit their jobs at the mall and draw their very own comic book instead of going to work as a clean-up artist on the latest Disney Afternoon cartoon series starring wacky corporate trademarks, comics are bound to remain more interesting than their watered-down, mega-budgeted media cousins.

So, when they trot out the inevitably-disappointing, revamped, "improved for the general public" version of *Nick Fury, Agent of S.H.I.E.L.D.*, I won't get upset. I'll just dig out those old issues of *Strange Tales* and watch the real Nick Fury kick some Hydra butt and count my blessings.

—Michael Stewart/Managing Editor

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...In the article regarding the new *Superman* animated series in COMICS SCENE #54, Paul Dini mentions that they haven't cast *any* of the actors yet. Maybe you could pass the following on.

Although others probably thought of it first, I would like to make a suggestion for the role of Superman/Clark Kent himself. It's rather obvious—he has the right voice and we know he would be believable.

Why not ask Christopher Reeve if he would do it? His voice isn't paralyzed, and if the respirator limits how long he can speak at a stretch, the dialogue could be written to accommodate that.

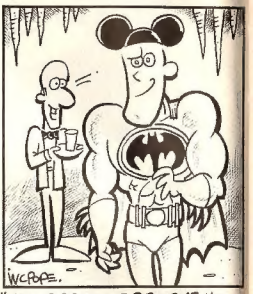
Aside from the fact that the show would have a superb actor with an excellent voice, it would be a neat touch as well.

Art Hanley
Sacramento, CA

...As a former animation columnist for your magazine (first incarnation), an animator of some 20 years' standing (going back to those prehistoric days when cartoons were actually *animated* here), and the co-author, with one Alex Toth, Esq., of the upcoming *Alex Toth: By Design!* animation tome (which'll hopefully see print this summer...and well worth the wait!), it behooves me to address a question posed by Pat Jankiewicz in his interview of my ol' pallies Paul Dini and Bruce Timm in CS #54...that being "Will Superman ever have a successful TV cartoon series?"

That would depend, I guess, on the terms with which "successful" would be determined. In an adult's case, it may be how well the cartoon's constructed, written and animated and, in the case of a comic-based toon, how well it adapts and stays true to its source material. And, if the toon was aimed at an adult audience, all those points would be more valid. Since, however, our target audience, then and now, is *kids* aged 2-11, the terms by which we would have to define "successful" basically boil down to: How many kids are watching the show, and if the numbers/percentages are enough to keep the show on the air for a period of time. And even though kids back then didn't have as many viewing choices as they do today, they didn't have as many series that toy companies could virtually guarantee air time to...pretty much making it tougher for *any* toon to stay on the air. (There are other factors too, but I'm writing a letter, not an article, here.) So, using these factors (and in the viewing share numbers I'm going to use here), how did Superman do insofar as starring in so-called "successful" TV toons?

Well, let's see: The premiere season of 1966's *New Adventures of Superman* (produced by Filmation for CBS) averaged a *55* share of the kids' audience that year. (For a comparison, prime-time's current most popular series, *ER*, averages a 42 share.) In its other incarnations (*Superman/Aquaman* and *Batman/Superman*), the characters averaged a 45 share, compared to the competition's 15-20 shares over the next three seasons, until virulent complaints about toon violence caused the cessation of all toon heroes in the '70s. When Supes served as *de facto* leader of the "bland" Super Friends starting in '73 (without which "blandness" we couldn't have gotten a superhero back onto television in the *first* place), the series, averaging a 30 share during its first three seasons, gave ABC one of its then-few successes against the then-CBS ratings juggernaut. The series' ratings climbed upwards in its *All-New Super Friends Hour* incarnation in 1977 (the version, along with the '78 one, which I got to work with my mentor Alex Toth on), hitting its apogee with 1978's *Challenge of the Super Friends*, featuring the team vs. Lex Luthor and his Legion of Doom, (which fans *did* like, as I recall). Due to *its* average *45* share, it became the first superhero show to expand past an hour into a 90-minute form. Even though ratings and shares dipped from that point, they were still enough to keep the *Friends* on the *network* air for a grand total of *13 years*. Pretty good successes, wouldn'tcha say?



"MASTER BRUCE... I BELIEVE YOU HAVE ON THE WRONG RODENT HEAD GEAR..."

Even his last series (on CBS in 1988), though only lasting one season, scored low 20s ratings shares, and fell victim to high license fees vs. its ratings more than anything else. (In comparison, almost *no* current supertoon, or *any* toon for that matter, gets *near* a 20 share, and several on the air barely reach a *10* share!)

Having spoken to Paul on numerous occasions and being a fan of Bats, I'm confident that he and his well-trained squad of ballroom-dancing exorcists will do the "big red S" up right, and lead him to a successful run on the WB. (They need it!) Just remember, though, that it *won't* be the first time Supes will have tasted TV toon triumph. On and off, he has had almost *20* years of said success and I'm glad that, in my own small way, I was one of the ones who helped make it happen. Hope that answers the big question.

Also, we did educational

Art: Bob Malady

THE FLASH AT THE DENTIST.

segments on the '77-'78 *Friends* incarnations that, while loudly derided by some fans, were responsible for the saving of at least *one* actual life, as a schoolgirl saved her schoolmate from choking on some food in the school cafeteria using the Heimlich maneuver which she had learned by seeing Batman and Robin demonstrate it on *Super Friends*. As one of that scene's animators, I would like to see one of our current supertoons accomplish something that truly "heroic"...wouldn't *you*?

By the way, kudos to Bob Miller for his recent column on *Jonny Quest/Toby Danger*, especially the material on the upcoming new *Quest*. Other magazines that have *attempted* recent pieces on the ol' blond towhead would do well to have been *this* informational. Good stuff!

Darrell McNeil
Gold Medal Productions, Inc.
'77 *All New Super Friends*, animation/freelance layout
'78 *Challenge of the Super Friends*, freelance layout

...Pat Jankiewicz made a point of denigrating every previous attempt at a *Superman* animated series except the inarguably classic Fleischer cartoons. True, most of these efforts were rather pathetic (the 1960s CBS attempt springs to mind), but what about the short-lived 1988 series overseen by Marv Wolfman? From what I recall of the series, it was a clever potpourri of classic and modern Superman elements with some good animation (including storyboards by Gil Kane) to boot.

Gregg "Dave" Allinson
GreggTA@aol.com

You're right. Look to COMICS SCENE #5, published when the show premiered, for an extensive article on the Wolfman-Kane animated Superman.

I should probably begin by saying that #53 is the *first* COMICS SCENE that I have purchased, and applaud you on your fine work and insightful articles. What drew me to your magazine was the headline "Are Comics Dying?" Having felt a great deal of apathy lately during my weekly visits to the local comic shop, I picked up your magazine. The article by Will Murray was excellent. Many of the points that he made "hit the nail right on the head." (Comic publishers take notice!)

I would also like to add a few thoughts of my own as to why I think comics are dying, or should I say comic buyers are becoming apathetic, frustrated and flat out BORED!

First, let's talk about the phrase "quality, not quantity." If anything can be learned from the movie industry, it is that sequels rarely succeed...and yet the comic industry is flooded with numerous spin-offs, crossovers and retellings of the same old story. If a comic publisher would take his mind off the sales percentage per title dollar sign and put out a well-written, fully developed character and storyline in one or two titles, he would probably see more dollars per title with fewer headaches. I get tired looking for a "tie-in" issue that turns out to have minimal involvement with the series' storyline. I've dropped several crossover stories because of this.

Distribution has become not only a constant headache for my local comic shop owner, but also for his customers as well. One publisher came out with a six-part origin series for one of its major characters. With each of the six issues there was supposed to be a variant cover issue. My dealer ordered more than enough regular copies to get several variants. He ended up receiving the first three, but none of the last three. He called the distributor, who told him, "We didn't receive any variant covers," (and yet they shipped 50 variant covers and only four of the regular covers to a dealer in the next city). My dealer called the publisher, who in turn told him they can't do anything about it. So, I called the publisher myself, who, although thanking me for being a great customer, couldn't do anything to help me.

Hey, publisher, you know how to lose a great customer and fan? Keep using a distributor that can't ship your products correctly!

I am also amazed at the market timing that the so-called giants of the industry use with their characters. Let's look at the Big One. Marvel comes out with a very successful Saturday cartoon, *The X-Men*. Every kid's parent I talk to says that's all their child talks about...so off they go to the comic shop to buy *X-Men*. But where are the X-Men from television? Oh, they've gone into something called "The Age of Apocalypse," looking *nothing* like the TV show. Bye-bye potential new customers. Next, here comes *Spider-Man* on television, another success. Off we go again to the comic shop again, but where is Spider-Man? Oh, he's gone, but we have Scarlet Spider, a clone, no Peter Parker, a clone, etc. Bye-bye more potential new customers!

Now I can hear the smaller independent publishers yelling, "Give it to them!" Wait, your turn is coming. Some of you have enjoyed overnight and astounding success with your titles and characters. I can think of one right now that is probably my favorite title. I can honestly say that I have probably purchased every issue (variant and regular) that you've put out. I've bought your calendar and other licensed products. But, already you have spent more time capitalizing on the success of your character than developing it into a greater success and bringing out more issues (after all, there have only been *seven*); but, you have had numerous reprints, edited reprints, graphic novels of reprints, and edited graphic reprints in several regular and variant covers...and this you call "Fan Appreciation." Appreciation is doing something *for* the fan, *not* continuing to take something away ($).

Yes, it is true, according to the article, with the advancement in technology, the comic as we know it may die. But with the greed and decisions many of the publishers are making today...will anyone come to the funeral?

Jeffery Brown
72 Valley Brook Drive
Fairport, NY 14450

CORRECTION: Due to an editing error, a quote in the Casper *story published in CS #51 was attributed to the wrong interviewee. Mechanical effects supervisor Michael Lantieri—*not *producer Steven Molen—had actually talked about his son Andrew loving the Casper character. COMICS SCENE regrets the error.*

Art: Bob Muleady

WOW! This guy, with the shield must've accidentally gotten trapped in this old style refrigerator decades ago... and I think he's still alive!

CAPTAIN AMERICA 2099

Art: W.C. Pope

"FALSE ADVERTISING! THEY DO MELT IN YOUR HANDS..."

Art: W.C. Pope

Madame Heist

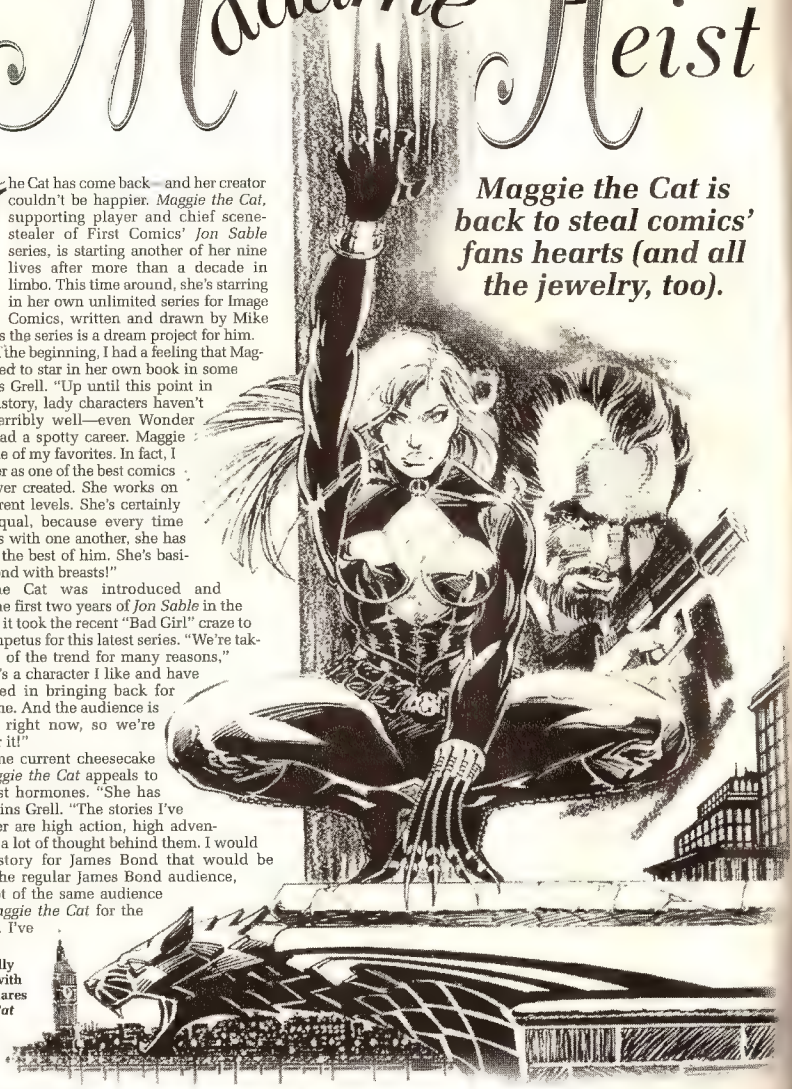
Maggie the Cat is back to steal comics' fans hearts (and all the jewelry, too).

The Cat has come back—and her creator couldn't be happier. *Maggie the Cat*, supporting player and chief scene-stealer of First Comics' *Jon Sable* series, is starting another of her nine lives after more than a decade in limbo. This time around, she's starring in her own unlimited series for Image Comics, written and drawn by Mike Grell, who says the series is a dream project for him.

"Right from the beginning, I had a feeling that Maggie was destined to star in her own book in some fashion," notes Grell. "Up until this point in comic book history, lady characters haven't really done terribly well—even Wonder Woman has had a spotty career. Maggie was always one of my favorites. In fact, I would class her as one of the best comics characters I ever created. She works on so many different levels. She's certainly Jon Sable's equal, because every time they're at odds with one another, she has always gotten the best of him. She's basically James Bond with breasts!"

Maggie the Cat was introduced and appeared in the first two years of *Jon Sable* in the early '80s, but it took the recent "Bad Girl" craze to provide the impetus for this latest series. "We're taking advantage of the trend for many reasons," says Grell. "It's a character I like and have been interested in bringing back for quite some time. And the audience is clearly there right now, so we're going to go for it!"

Unlike some current cheesecake favorites, *Maggie the Cat* appeals to more than just hormones. "She has brains," explains Grell. "The stories I've written for her are high action, high adventure, but with a lot of thought behind them. I would not write a story for James Bond that would be insulting to the regular James Bond audience, and I see a lot of the same audience coming to *Maggie the Cat* for the same reasons. I've



"She's basically James Bond with breasts!" declares *Maggie the Cat* creator Mike Grell.

always prided myself on strong characterization, motivation and intricate plotlines that keep the reader involved and guessing. With *Maggie*, I have a chance to go into exotic locales, romance and skullduggery. The big robbery/jewel-theft-of-the-century genre is one of my favorites. In fact, I based her origin on an actual jewel theft that took place in Cuba in 1953, the theft of the Capitolio Diamond from the Capitol Rotunda in Havana!"

Maggie's origin will be revealed early in the new series. "I want to re-introduce the readers to the character in a way that will get them interested right off the bat," Grell promises. "Initially, she goes through a good deal of change, and in order to have that change mean anything to the reader, they have to know what they're dealing with. The audience hasn't seen this character in quite a while, so to just jump in and assume that they know everything there is to know about her would be doing everybody a disservice."

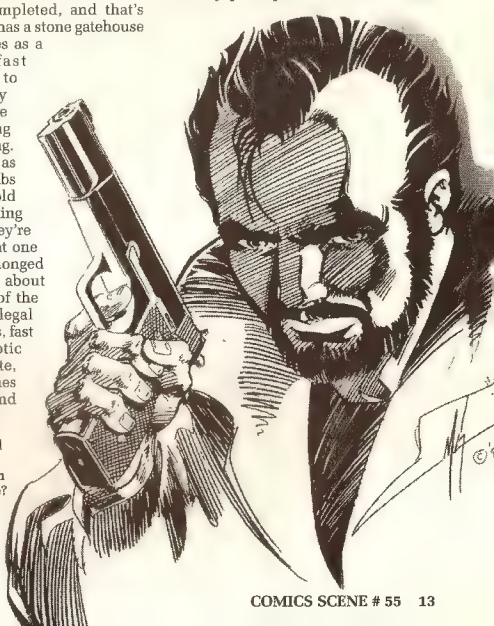
Maggie has evolved over the missing years, notes Grell, and even picked up a supporting player for the series. "She's unwillingly tied up with a new sidekick, a fellow by the name of Ryan James, who just happens to be a noted stage actor and an asset for the British SAS. Maggie's kleptomaniacal tendencies haven't gone unnoticed by higher-ups in the government, but they decided to use her skills to their own good purpose. Much to her chagrin, she finds herself working for them to keep out of jail! Ryan James is set up as her watchdog/controller, which puts him in a peculiar position—he finds himself on hand when a lot of mysterious jewel thefts are being committed in various parts of the world. Naturally, Interpol takes one look and thinks Ryan James must be the Cat!"

James reluctantly accompanies Maggie on most of her initial adventures. "He's essentially Willie Garvin to her Modesty Blaise, if I had to draw any kind of parallel at all," explains Grell. "Ryan James is nothing like Willie, though, except in terms of how dangerous the character actually is. The actor business is nothing but a cover—a very good cover, but it's what allows him to go to various places and do interesting things."

Quite a bit of background is provided as the series gets underway. "As we join the story, Maggie is living on her husband's estate in Scotland, occupying a castle that is all that's left of the fortune that he squandered on all of his girl friends, before killing himself and his latest paramour in a car accident," Grell says. "He left Maggie with a ton of bills and no means of paying them off. All she has left is this really neat castle in Scotland, which she's restoring one room at a time. So far, she has one room completed, and that's where she lives. It has a stone gatehouse which she operates as a bed-and-breakfast place, catering to European society interested in the local trout fishing and grouse shooting. She's also using it as a way of keeping tabs on her husband's old girl friends, checking out the jewelry they're wearing, because at one time, most of it belonged to her! She goes about reacquiring most of the jewelry by illegal means. It's fast cars, fast motorcycles, exotic locations, intricate, world-shaking James Bond-like plots, and just a lot of fun! I get to draw a lady in a skin-tight suit, black bustier, long claws, flowing hair, luscious lips—life is rough!"

Even when she isn't recovering her former jewels, Maggie operates on the edges of the law. "She certainly has criminal tendencies," Grell declares. "The SAS is simply turning a blind eye to her activities in exchange for her cooperation along the lines of military intelligence gathering. They are not specifically working with Scotland Yard, and Maggie is not working with Scotland Yard at all. Her activities are outside the law, but bent toward the purpose of the greater good. However, her own larcenous tendencies assure that she always finds a way to make a profit, much to Ryan James' chagrin! He's not having any better luck with her than Jon Sable did."

The series starts out with a four-issue story arc, Grell explains. "Our initial storyline deals with a terrorist who's an elder member of the ex-Nazi estate. He would have been a very young man at the time of World War II, but now he has become one of the elder statesmen of terrorist groups. Currently, he has a dastardly plot up his sleeve! The SAS



Master thespian and SAS agent Ryan James has Maggie on his leash, or does he? It seems there has been a rash of jewel robberies...

Maggie the Cat, Jon Sable & Related Characters: Trademark & Copyright 1995 Mike Grell

All Art: Mike Grell

Grell is glad that the craze for "Bad Girl" characters has given Maggie a chance in the marketplace. Still, her looks are a little conservative for that busty genre.

know that this guy is around, but they can't figure how to get at him because he's so well-protected, very much like Saddam Hussein, who rarely spends time in any one place—he sleeps in a different place every night and then travels around extensively.

They can never predict where he's going to be, so it's impossible to launch a raid or attack on him. It's up to Maggie to get him to come out in a certain place at a certain time, that reason being a prized painting in his collection which was a gift to him from Adolf Hitler himself.

"This painting is one of the stolen art treasures that was spirited away from France at the war's end, along with everything else that wasn't nailed down! That's where the intense skullduggery begins, because nothing is quite as it seems—in particular, this painting. They have it set up as the bait to lure him out, but it turns out that the painting isn't quite what anyone expects, and this guy's connection isn't quite what anyone expects. Maggie quickly finds herself caught in a very deadly setup. Ryan James isn't terribly thrilled that she's being used as bait, but he doesn't have much choice but to go along with his organization's agenda. He can only do his best to save her life before she falls completely under this terrorist's control."

"I get to draw a lady in a skin-tight suit, black bustier, long claws, flowing hair, luscious lips—life is rough!" Grell raves.

Grell writes and pencils *Maggie the Cat*, assisted by Brian Snöddy, with painted color by Rob Prior, lettering by Steve Haynie and edits by Mike Gold. Most stories will be told in four-issue arcs, with continuity running throughout the series. "There will be a common thread linking each segment to the next," Grell says. "This story first occurred to me 20 years ago, and I've only now had the opportunity to work it into a book where I can use the plotline. It's based on actual incidents, an event that happened just after World War II and involved a French art dealer charged with collaborating with the Nazis to sell French art treasures to Josef Goebbels and Herman Goering. In order to find out exactly how he beat the charge, you're going to have to read *Maggie the Cat*!"

Grell guarantees that the stories in *Maggie the Cat* will involve plenty of action and adventure. "If I were to categorize them, I would have to say they'll be as close to a female Bond as you can get," he maintains. "The emphasis is on action-adventure, lots of skullduggery, behind-the-scenes political and military activities taking place at the same time, as well as more than a small amount of intricate robberies staged for Maggie's own betterment and also for the use of the SAS. We have all the elements of the great skullduggery films that we all enjoyed so much. What fascinated me about the cat burglar genre is not what they do, it's *how* they do it. It's always fascinating to watch a good film or read a good book that breaks everything down into more than the simple act of stealing something and figuring out how to get around the alarm system and how to deal with associates who are more larcenous than you would imagine."

Maggie first appeared in Grell's *Jon Sable, Freelance* series 10 years ago, and Sable will reappear in her series, fitting in "right under her heel," according to his creator.

He constantly researches such subjects for use as reference in his comics stories. "I've got a fairly extensive library, and a lot of books that deal with

lost treasures and stolen artifacts," Grell says. "We're busy collecting all of the reference on fast cars, motorcycles and exotic locales that we can lay our hands on. Over a 20-plus-year career, I've acquired a pretty extensive library, and I can usually pick something up off the rack. But, I have to fall back on a quote from Agatha Christie when I'm asked about all of my research: 'A book is 10 percent plot, 20 percent character, and 70 percent whatever the author knows best!' Of course, I also worked as a cat burglar for the British Secret Service during that one summer..."

Perhaps the biggest problem in selling the series was the stigma that accompanied comics with lead female characters, a barrier broken only recently. "Until it was done once, *nobody* thought you could make money on a female character," explains Grell. "It's the same thing with so many innovative books that have come out—until someone hits the first time, everyone assumes that it *cannot* be done. Until a year or so ago, nobody perceived female characters as something that you could take to the bank."

Maggie the Cat may be able to buy her own bank some day, if future plans come to fruition. Hollywood has come calling before the first issue has even appeared, and a deal is being talked about involving the character. "We have a very strong interest in Maggie from a production company for development as a TV series," reveals Grell, whose *Sable* ran briefly as a series for ABC-TV in the '80s.

Shaman's Tears is on hiatus, subject to conditions and trends in the current comics marketplace, he says. "We're leaving ourselves as flexible as possible until we detect a change in the current market slump. Hey, this isn't a slump, this is a plummet. This is as close to a plummet as you'll ever find! *Shaman's Tears* still has a lot of life to it, and we still have faith in it. But, like virtually everything I've ever done, he's gone but not forgotten. Maggie was on hiatus for a good long time, Sable was gone but came back. I believe a good project won't die as long as there's still some interest in putting it together for the audience of the day. When the market trends turn around, then *Shaman's Tears* will be a very viable project."

Fans of Jon Sable should rest assured knowing that the adventurer will be very much a presence in *Maggie the Cat*, beginning with issue #5. "That's the second return of Jon Sable," says Grell. "Sable recently appeared in *Shaman's Tears*, where I picked up the threads of his life right where I had left off. I turned everything upside down for him by bringing him into the current world of comics, as opposed to trying to remain faithful to the original, which all took place in the real world. I'm still saying that this is the real world, but it's 30 minutes into the future. It's a world of possibilities, as opposed to actualities. He fits in with Maggie the same place he always fits—right under her heel! He has been trying to get the better of her for some time now, and every time he thinks he has gotten the upper hand, he discovers that she's really the one who's in control 100 percent of the way."

Maggie the Cat's creator agrees that she stole the show whenever she appeared in *Sable*. "In fact, she stole everything that wasn't nailed down!" he quips. And when the possibility of a new series arose, *Maggie the Cat* stole that away from Sable, as well.

"That was all serendipity, I suppose," Mike Grell notes. "At a time when we were looking for a project that could make money in today's market, it just happened that the big moneymaker was sitting there all along. We've been trying for several years now to get *Maggie the Cat* into production, and it's just a very fortuitous circumstance that now is the time. It could not happen to a nicer lady!"

"What fascinated me about the cat burglar genre is not what they do, it's *how* they do it," notes Grell, who has made a study of the great heist books and films.

If that's some super-powered creep's blood spattering all over Gotham City, it's probably the work of Garth Ennis' assassin-for-hire.

HITMAN

Batman may put villains in jail, but Tommy Monaghan puts them in the grave by the scores in *Hitman*, a new ongoing series from Garth Ennis and John McCrea.

By JOE NAZZARO

The metahuman population in Gotham City will be experiencing a severe population drop in the next few months, thanks to Tommy Monaghan, a wise-cracking, gun-toting assassin-for-hire with a few super powers of his own. Monaghan is the eponymous executioner of *Hitman*, a new ongoing monthly series for DC, written by Garth Ennis and illustrated by John McCrea. What makes this guy so unusual is that he makes his living by deep-sixing other superhumans—a high-risk occupation, to say the least.

For Ennis, well known for his offbeat, visceral storytelling in books like *Hellblazer* and *Preacher* (CS#50), *Hitman* was an opportunity to drop his irreverent sensibilities squarely into the DC superhero universe. Combining strong characterization and biting humor with a healthy dose of ultraviolent John Woo-styled two-fisted gunplay, his latest co-creation is sure to raise a few eyebrows among the more complacent poly-bagging superhero zombies.

"What I wanted to do was to put the kind of mark that Johnny and I do pretty well on the character. I definitely wanted to have a gangster type. He would be just a slob, really, with a good, fairly dark sense of humor. He would not have any qualms about what he was doing, or have any bullshit angst sessions. He would be a fairly easygoing guy, almost a lovable rogue type, someone the readers could relate to. He would walk into a room, butcher about 20 people and come off with a snappy comment.

"Another factor," Ennis continues, "was that we wanted him to be an Irish-American type, the kind of guy who would have grown up somewhere like Hell's Kitchen, who would have gone to Catholic school and have the shit beaten out of him by monks and nuns, and who, I suppose like many Irish-Americans, and other ethnic groups in the States, kept a very strong sense of his original national identity. Those were some of the elements that went into the creation of *Hitman*. He was a good character to write because I can identify with his voice, the way he reacts to people, and he was the ideal type of guy for me to write as the hero of an ongoing book."

All Art: John McCrea

If readers pick up the first issue of *Hitman* expecting a lengthy origin story, they're going to disappointed. The book kicks off at top speed and doesn't slow down to pick up any passengers. Ennis just says to enjoy the ride, and he'll deal with the origin at some point further down the road.

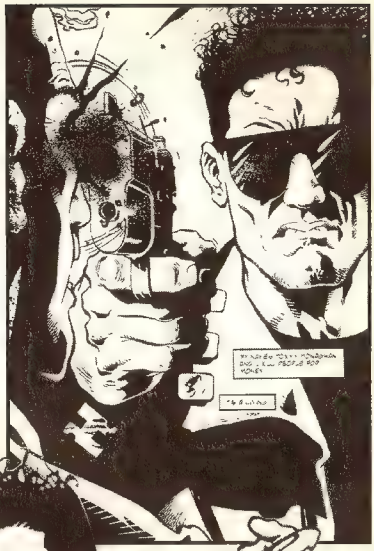
"The last thing I wanted to do in the first issue was have the typically clichéd four-to-five-page flashback, where the guy reminisces for no particular reason at all as to where he picked up his powers and so on. What we did was basically have Tommy tell someone his origin as what appeared to be a joke, but as we find out later, it was actually the truth. He's really just telling it so he can impress this girl, with the faint hope of getting her into bed. I don't want to fall into the same old traps that people do all the time with these kind of books. The guy is a murderer; he makes his money by shooting people, but the last thing I want to do is have this be another one of those books where the character is *haunted* by the ghosts of his past, and the ghosts of the people he has killed, and he can't stand the terrible, bloodstained conscience he has. As far as I'm concerned, he pops people for a living and has very few qualms about it."

Augmenting Hitman's expertise with a weapon is his own set of super-human powers, including X-ray vision and telepathy—both of which come in handy in his unusual line of work. "Tommy's not a guy who's about to stick on a costume and say, 'With powers like these, I could fight crime or make a lot of money,' or any of that. He's just a guy who sees them as useful powers that will help him to do his job a bit better.

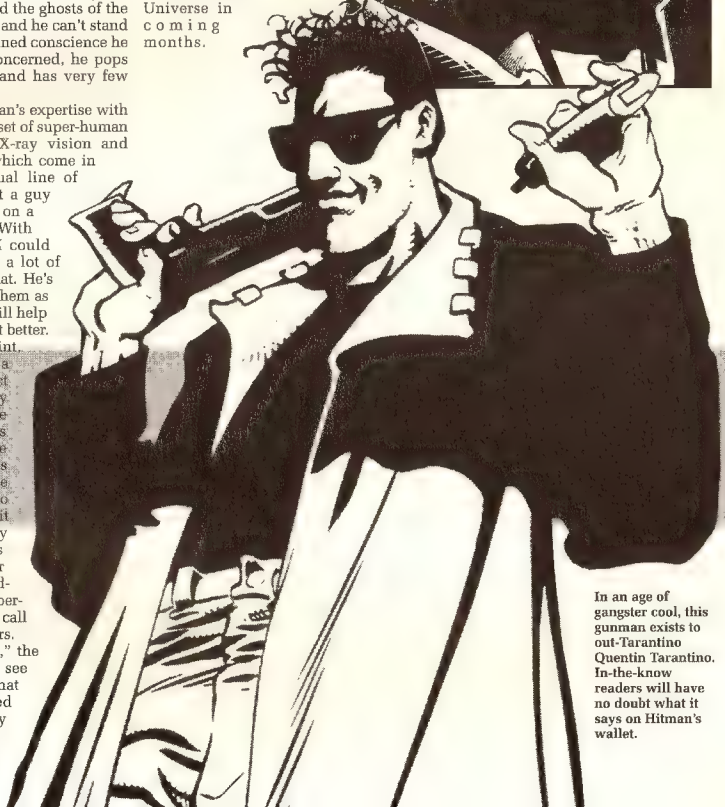
"At some point, Tommy will make a remark to the effect that yes, he has X-ray vision, and yes, he can read people's minds, but the trouble with that is it gives him the most terrible bloody migraines, so he tends to avoid it unless it's absolutely necessary. He does definitely go in for what a more upstanding character like Superman would probably call a misuse of his powers.

"In the first issue," the writer reveals, "we see the classic thing that everyone has wanted to do with X-ray vision, when he checks out his girl friend-to-be under her clothes. So the powers aren't very important to Tommy on a daily basis, or in terms of defining him the way that someone like the Flash or Green Lantern is completely defined by their power. With Tommy, they're just useful tools."

"He would walk into a room, butcher about 20 people and come off with a snappy comment," says writer Ennis of his conception for Monaghan.



One might think that with a super-human hitman making his presence known, some of the company's villainous deadwood might be pruned from the DC Universe in coming months.



In an age of gangster cool, this gunman exists to out-Tarantino Quentin Tarantino. In-the-know readers will have no doubt what it says on Hitman's wallet.

Design & Layout: Luis Ramos

Hitman's no Punisher retread. The key is in the attitude; what would *you* do with X-ray vision?

"It's a nice idea," Ennis agrees, "and certainly the concept of someone like Tommy making his way around the DC Universe and popping some of the tossier characters in the head would be nice, but I don't really think there's much of a possibility of that. Many of these characters—even the not-so-good ones—are guarded fairly jealously, and it's kind of a double-edged sword. If you take a character like Batman, who's obviously a good character and an absolute classic, from the point-of-view of sales, it's a good idea to put him in the book. The trouble is that because Batman is such a popular and commercially successful character, they tend to guard him very carefully indeed, and the freedom you have when using a character like that becomes very restricted after a while. Let's not deny it, Batman's good for sales, but in the issues I'm writing at the minute, we're moving on to our own characters and dealing with our own superhero creations, and to tell you the truth, there are a lot fewer restrictions."

As Ennis discovered, it was much easier to create his own superheroes, often for the express purpose of wiping them out in *Hitman*. "In the first six pages of our first issue, Tommy is involved in this gunfight—he has just butchered a bunch of guys—and then Shadow Force pops up, who are what I hope the reader will realize are the standard superhero team. You've got your heroic leader, gorgeous girl, bloke with bow and arrow, giant bloke, bloke with claws—and Tommy makes mincemeat of them in no time at all. That, in essence, is what we're going to have to do: create our own characters for him to kill. There's not going to be much chance of him popping up in *Green Lantern* to shoot Green Lantern through the head, alas. But once again, it's the nature of the beast. Nobody is going to be queuing up to let their favorite or most successful characters be shot."

Although a fair number of DC's metahuman population will be making appearances in *Hitman*, Ennis says a large part of the book will be devoted to the banter that goes on between Tommy and his pals.

Rehabilitate the Joker? Nah! "Most people would probably say, 'Bullshit, the guy is a bomb waiting to go off; let's put a bullet in him,'" says Ennis.

"We've got his buddy Pat, who sets up his hits; there's Sean, who runs his local bar; and a couple of other hitmen like Ringo and Hacken, who he plays cards with. These guys have a Wednesday night card game and bull session in the back room of the local pub, and in that I want to show what ordinary people would be like in a place like the DC Universe, their attitudes toward these superhero characters who are flying about the place, and a large part of it is a kind of irreverence that you would get from people like Tommy and his friends. If you met the Flash walking down the street, I don't know that awe at this superman walking among us would be your first attitude. Your first reaction might more be a sense of, 'Who's the *asshole* in the silly suit?' It's part of Tommy and his friends' sense of humor, and a large part of the book as well, that we're able to take one or two amusing little swipes at some superheroes.

"There's a dark vigilante character introduced in issue #5, called Night Fist, for Tommy to go up against, and we're having quite a bit of fun with him. He's one of those dark, driven, obsessed psychopathic vigilante types, but he has an extra element to him. This guy is like a bent cop version of a superhero, where he fights crime but only so he can cream off a few profits for himself. He'll beat the shit out of a bunch of drug dealers and then take the great big bag of coke they were trying to sell for himself."

Those who have read some of Ennis' other books, including *Hellblazer*, *Preacher* and *Goddess*, will know the kind of offbeat characters that will doubtless be filling the pages of *Hitman* before long. "The first three-part storyline is called 'A Rage in Arkham,' and it introduces many new characters as well as featuring Batman and the Joker. There are Tommy's poker buddies, and a pair of demon lords who are keeping watch on Tommy from hell. They're called the Arkannone, and they're the demons of gunfire, the 'Lords of the Gun,' as they're called. They are the demons created when men started to kill each other with guns, and they see Tommy as a possible champion of theirs on Earth. So they send out their agent the Mawzir, who's a sort of gunfighter from Hell—to try and recruit him. That leads Tommy into serious trouble.

Batman, Hitman & Related Characters: Trademark & Copyright 1998 DC Comics

BUT LEMME TELL YOU: YOU PUT A GUN IN MY HAND--
--AND NOBODY'S FASTER
BAOAM! BAOAM! BAOAM!
It all pretty much goes like this: Hitman gets gun, gun goes off a whole bunch of times, a lot of guys become dead--a simple formula for complicated times.

"We'll also see the introduction of Tommy's girl friend Wendy, whom he meets in the first issue. She's the one he's trying to pick up when he tells the joke about his origin. In a few issue's time, we'll meet a detective named Tiegel, and she'll get more important as the series goes on.

"Moving into the next three issues, we'll focus more on the underworld that Tommy moves in. We'll see a couple of mob bosses trying to make a move on him, bringing in a special assassin who's considered the best hitman in the world—a guy called Johnny Navarone. There's also Night Fist, and with characters like these, there will be a constant theme running through the book: plenty of superheroes, monsters, demons; those types of characters, because Tommy's particular forte is killing super types like demons and monsters. He's the hitman you call when you want somebody particularly special taken out of the picture."

All this becomes clear in "A Rage in Arkham." When word gets out that Tommy is breaking into the well-guarded asylum to bump off the Joker, he starts to pile up contracts from would-be clients who have scores to settle with other inmates. "I figured there has to be a lot of grudges in a place like that, and a few people who want things taken care of. There's one guy who wants the Mad Hatter knee-capped for a gun deal that went wrong, and there are a couple of serial killers in there that people would quite like popped. That's the kind of thing I like to do. You can have a lot of fun with the dark side of a superhero universe, especially in Gotham City, which is a twice-as-evil version of New York. You can have a lot of fun with that, especially the seamy mob world that Tommy moves in. Of course, there's plenty of action in the book as well; this is a guns-and-ammo type of comic, so there will be plenty of shoot-outs and other good stuff."

Does that mean *Hitman* will be another downbeat, hardware-laden vigilante book? Ennis says that may be an obvious label, but in this case, it just ain't so. "It's important to make people realize that this *isn't* yet another *Punisher* book. But I think when people read this, they'll realize that this guy is *not* just another miserable, grim-faced Punisher type, or someone who stands around and whines to himself about what he has done afterwards. It's fairly clear that Tommy has a very good sense of humor, and that side of the book is treated in a quite light-hearted fashion. It shouldn't take people very long to realize that they're reading a new take on that kind of character."

The book also capitalizes on the recent big-screen successes of such writer/directors as Quentin Tarantino and Robert Rodriguez, but only in the broadest sense. "It's certainly fortuitous," muses Ennis of *Hitman's* timeliness. "I don't draw on influences like that so much on *Hitman*. There is a *Reservoir Dogs* joke in the first issue, but apart from that, I'm really *trying* to go for something a bit different. There's definitely the John Woo influence, but beyond that, I think when people get a feel for the kind of world that I'm trying to put Tommy through, the Irish-Italian gangster world, and the dark humor and superheroes and the monsters, they'll see that there is a bit more to it than that."

In addition to his own ongoing series, Hitman will also guest star in a feature-length story in *The Batman Chronicles #4*, as part of the "Contagion" story arc unfolding that month in the Batman books. "Originally, it was just going to be a 'Hitman meets Batman' story, setting the two characters up as opponents, but I was told, 'By the way, there's a plague going on in Gotham at the time; can you get a plague into it?' I was thinking, 'Christ, that's all I need: more work,' but sometimes these things can spur you on to have a bit of fun. And sure enough, there's definitely a bit of plague in my story.

"The way it worked out, I was able to create a new character called Thrax, a walking plague bomb. Hitman is chasing Thrax; there's another assassin chasing Hitman, trying to take him down for one of these mob bosses who wants him killed, and with Batman chasing all three of them, I was able to have quite a bit of fun, all of it going on

If, as Ennis explains, "This is a guns-and-ammo type of comic," then the Mawzir is a walking firearms supermarket.

He won't kill good guys, but Hitman isn't above ralphing on the Batman at just the right moment.

against the background of Gotham City quarantined, and everyone dying of some dreadful ebola-type disease."

Despite Hitman's apparent dedication to his craft, Ennis is quick to point out that Tommy has a well-defined moral code; it's just not easy to see all the time. "If the character is totally obnoxious, the readers *aren't* going to stick with him," the writer explains. "Apart from the fact that he murders people for a living, Tommy is a pretty decent guy. He would probably help an old woman across the road, and he's a fairly reasonable bloke. He wouldn't go out of his way to do anyone harm unless they were having a go at him. The way he sees the world is that there are good people and bad people, and it just happens that he's extremely good at shooting people, so he'll hire himself out to people who want the bad people put away for good.

"It's fairly well summed up in the first issue, when he's hired by a guy whose contact tells him, 'This guy's kid was murdered by the Joker.' I think if someone had lost someone close to them to somebody like the Joker, they would probably tend to hire somebody like Tommy rather than put their trust in Batman, who's going to keep locking the Joker up in Arkham Asylum for the 500th time, saying, 'The reason I'm leaving the Joker alive is that all human life is sacred, and there is the chance that he will be rehabilitated one day.' Most people would probably say, 'Bullshit, the Joker is a bomb waiting to go off; let's put a bullet in him,' and that's the kind of service that Tommy is only too happy to provide. He won't kill anyone that he considers to be good; he won't hire himself out to just anyone. He wouldn't take on a job that involved shooting a cop, for instance."

In fact, Ennis insists, much of the book's appeal comes down to the character of Tommy Monaghan. "He's a lovable rogue of a guy, the kind of character that you want to stick with and see who he falls in love with, see what happens to his friends because of what he does, see how he reacts to the events that happen to him and the things he's called upon to do. A theme of the book is Tommy as the individual, as these demons want to recruit him, and later on we'll see that there's this government agency that wants to recruit him as well. One of the things that Tommy likes best about life is the fact that he's pretty much free to do what he wants, and that's something he holds onto as very important."

While it remains to be seen if *Hitman* will carve out a niche in the DC Universe, its creator is having a great deal of fun. "Writing a guy like Tommy is a real kick," says Garth Ennis. "He's a tough guy, a gunman; he doesn't have to take shit from anyone, and he can come off with all the best lines at just the right moment, like we all wish we could do in real life!"

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Mrs. Marvel

Since Marvel's early days, Joan Lee has been the woman behind "The Man."

By PAT JANKIEWICZ

Joan Lee had a ringside seat to comic-book history. As her husband, Stan Lee, was writing comic books, she witnessed first-hand the birth of not only the Marvel Universe but also of such beloved characters as Spider-Man, the Fantastic Four and the Uncanny X-Men.

While Stan Lee sent his heroes on amazing adventures; his wife has done him one better; she actually works with Reed Richards, Ben Grimm and Peter Parker. The charming Englishwoman has roles in both the *Spider-Man* and *Fantastic Four* animated series.

"On *Spider-Man*, I play Madame Web, a blind psychic," the actress explains. "She shows up whenever Spider-Man is in trouble and confused. When Spidey is like that, Madame Web appears suddenly on a billboard or wall and says, 'There you are, you foolish thing!' She keeps him on the straight and narrow.

"He's always saying, 'Oh no, not that old woman again!' Madame Web helps guide him out of his problems. She's interesting and very frail; she's hooked up to all kinds of wires and things. When I saw her picture, I said, 'My goodness, you look like an unhappy old woman!' I've done about five episodes.

"I met some little boys at a comic convention who knew my voice from *The Fantastic Four*," she says proudly. "I play Mrs. Forbes, the Fantastic Four's landlady. I'm always trying to evict them and I quarrel with the Thing. I like both characters, but I think I prefer Madame Web. Our director on both shows is Tony Pastor, a really sweet man. Tony told me that he wanted Mrs. Forbes to be like Leona Helmsley!"

Lee finds taping the shows "an intriguing experience. Chris [Spider-Man] Barnes is an angel! He's the dearest young man. The other day at a taping, I was chatting with a man I did not know. We called ourselves 'two silver foxes'—it was Efrem Zimbalist, who plays Doctor Octopus! Ed Asner plays J. Jonah Jameson; he's a wonderful man."

As Madame Web, actress Joan Lee guides the cartoon Spider-Man, a character co-created by her comic book magnate husband Stan.

As the woman behind "The Man," Lee was present as her husband helped create the characters which now populate the small screen. "Before he started all those characters, Stan was thinking that he would change careers and get out of comics. He was getting restless; I think there's a time in every man's life when he gets around 35 or 40, that he gets restless," she notes. "It's like that Peggy Lee song: 'Is that all there is? Bring out the beer and let's have a ball.'

"Stan wanted to quit comics, so I said to him, 'Why don't you write them the way *you* want to write them? Go for it. If it's not gonna be the way you want it, then we'll pick up our bags and ride off into the sunset!' That was when a creativity ran through him that was incredible.

"He and Jack Kirby worked together incredibly," she says. "They were such good friends. They really and truly were."

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Lee also has fond memories of Marvel's famed Bullpen. "In that time, New York was literally the most divine place in the world to live. We had an old green Buick that Stan bought from the man who owned the Blue Angel, a big nightclub.

"I would drive down and pick him up at the Empire State Building, where Marvel used to be. I could park the car and leave it there on the street and there was never a problem. We would go in and there was the Bullpen: a small group of great people like John Romita and Vinnie Colletta.

"John was fabulous," she says happily. "We went to Italy with John and his wonderful wife Virginia. I thought when we got there, Virginia and John would speak fluent Italian, but they only knew one word—'Pizza'!

"Jack, John and Virginia were all special. There were also wonderful guys like Jim Mooney and his wife Carol, as well as John Buscema and his brother Sal. Nice guys and fantastic artists. Without the artists, nobody is anything and without the fans, there's nothing!

"When they rolled those books out, Stan, John and everybody would do anything to get those books out. Now it's a huge industry," she marvels. "I remember when Stan went to colleges to lecture and there were only 10 kids there. That was the very beginning. We have a photograph of the first kids who asked him to come; it was amazing.

"I think Stan will be long remembered. I've seen people tell him, 'You carried me through my parents' divorce,' or 'You helped when I thought about doing drugs.' His work has had an effect."

Of all her husband's characters, the many heroes and villains co-created with Kirby, Steve Ditko, Romita and others, she has two favorites: "Spider-Man and the Fantastic Four. I like Spider-Man because he was a great deal of Stan; Stan is very moral. Like Spider-Man, he worries about things. Stan came out of the Depression. He was concerned if his dad had a job, or if his family would have a place to live. Those kinds of things made him compassionate.

"When I first saw Spider-Man, I thought he was an absolutely marvelous character. The greatest thing about him is that because his face is always covered, every child can identify with him. I love the Fantastic Four, because of the way they get along. They may have differences, but they really do care about each other."

For Joan Lee and their daughter (also named Joan), having a husband/father who wrote comics was unique. "It was wonderful for our daughter Joan, because our house was a funhouse. Kids always came. Their parents might not have thought much of comics, but the kids came—they thought it was wonderful to see Stan. The kids would watch Stan and he would just be writing. Joan is incredibly proud of her father and I am too. Joan is a fine artist now; she does huge canvases.

"I thought that Stan's being a comics writer was very exciting. I'm English, and we were impressed with American comics. America was embarrassed, but comics are totally American, like the Blues. America finally decided that comics are good because Stan hard-nosed comics up the hill. He and the artists gave them dignity."

Lee jokes about her influence on her husband's work. "I think any marvelous female character he wrote was based on me!"

She met her husband-to-be when she was working in New York as a model. "I modeled hats and Stan met me on his way to see another girl. I was at a Christmas party at Latent Hats on Fifth Avenue. I opened the door and Stan said, 'I have drawn your face a thousand times,' " Lee giggles. "We got married. Stan and I have had a very long marriage because we're the best of friends."

As for the future, "It's nice," Joan Lee laughs. "By doing these characters on the animated series, I'm now *finally* part of the Merry Marvel Marching Society!"

Photo: Pat Jankiewicz

Also the voice of the landlady on the animated *Fantastic Four*, Joan Lee sometimes accompanies "The Man" to convention appearances.

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DARK FORCES

By KIM HOWARD JOHNSON

Forget the cosmos-spanning, mega-powered super titans of the rest of the Image Universe, the Black Ops do things the old-fashioned way: with guns and guile.

In a world where no one can be trusted, a group of secret operatives battle for their own survival against their former organization.

And, at the same time, they're the *only* ones who can stop a criminal genius from gaining the weapons that will let him rule the world! They're the *Black Ops*, and they're something new in the Wildstorm Universe. They're stepping out on their own in a brand new limited series, conceived by penciller Dan Norton and scripted by Shon Bury.

Black Ops springs from some of the same roots as the Black Razors and the super-powered teens of *Gen*[13], though these top-secret operatives must go into battle without any extra powers to aid them. Lynch, the former director of International Operations and current advisor to the Gen[13] team, actually assembled the Black Ops group for the five-issue mini-series.

"Lynch took the best of the Black Razors, faked all of their deaths and placed them so deeply undercover that he could then check and see where [National Security Czar] Miles Craven was going in I.O. without any trouble from the rest," says Norton.

The founding members of the Black Ops team, introduced in the first issue, are Shire, GQ, Redbird, Takomi and Geek. Most are characters that will be household names in the Wildstorm Universe by the mini-series' end, although one of them will die before the action begins.

"Geek is a computer wizard who tapped into I.O. When Lynch found out

Design & Layout: Lucy Ramos

WHAT HAVE YOU FOUND, HERBERT?
DUNNO, YET. I'M JUST AT THE MAIN MENU. I NEED A PASSWORD TO GET IN -- SEVEN LETTER SEQUENCE --
-- OKAY, LET'S SEE... "FRIENDS"... NO.

"I don't like a lot of splash pages and big, flashy panels," says *Black Ops* penciller Dan Norton, who is going for a more intimate, involving style.

All Black Ops Art: Dan Norton/Alex Garner

about it, he got him on the team. He's a 14-year-old brainiac and a tinkerer," explains Norton. "Redbird has a chip on her shoulder the size of a Cadillac, and a lot of attitude. Shire is very politically correct, not sure of herself as a leader, but she tries to stay strong. GQ is a suave ladies' man, always quick with the smartass remark and a wicked sense of humor, and Takomi is a general, a typical team leader. Takomi and Redbird were both previously Black Razors, Shire was an ex-KGB agent who defected and went to work for Lynch and GQ was a stunt pilot."

The missing place in the team is quickly filled by a new major character. "Not long after one of the original Black Ops dies, they pick up Donovan Crane. He teaches them to become the Razors that they should be by going back to the old methods—right now they're very dependent on hi-tech gadgets and high-powered armor. Crane says, 'Listen up, kids, we're going back to the old ways, because all the fancy armor in the world can't make you a better soldier.' He trains them more intently, because he actually co-founded the Black Razors, and was one of the original commanders.

Crane is basically a hardassed guy who believes in doing things for the right reasons, but he sees everyone except the people directly around him as paper targets. He doesn't care much for people who stand in his way. He's not afraid to cut through the red tape or say what's on his mind, but he'll give respect to anyone who proves

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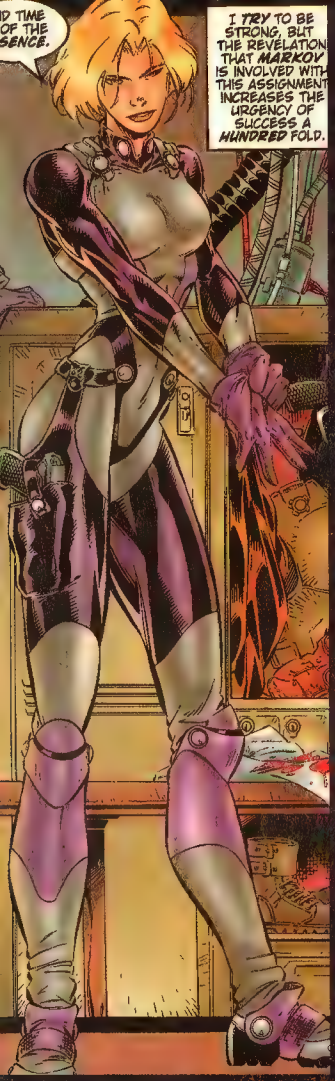
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I TRY TO BE STRONG, BUT THE REVELATION THAT MARKOV IS INVOLVED WITH THIS ASSIGNMENT INCREASES THE URGENCY OF SUCCESS A HUNDRED FOLD.

they deserve it."

The idea for the series came about when Norton was exploring Wildstorm's super-powered characters. "When I was working for Jim Lee on the *Grifter* one-shot, there were a lot of avenues that they weren't exploring," says Norton. "I really *didn't* want to do a superhero book, because most of the heroes in the Wildstorm—as well as the Image—Universe, are becoming so powerful that I think they're losing touch with reality, and I wanted to get back to the basics, the type of normal man who battles extraordinary odds. I thought this team would be able to do that. When I approached Jim with it, he seemed to like it, so I went ahead and prepared proposals, and he gave me a shot!"

Norton enlisted Bury as co-plotter and scripter because they had long wanted to work together. "Shon was a buddy of mine from Washington, and we had been trying to break into the business together," relates Norton. "He was doing some writing for DC, where I had done some *Green Arrow* covers, and we had talked about doing a project together. He's very talented at military dialogue; he's really on top of tactical as well as political matters. I thought it would be really cool to bring him in, and Jim liked his stuff too, so it all worked out."

Norton feels that since he and Bury have known each other so long, theirs is an unusually smooth collaboration. "We've played a lot of phone tag, though, because he's in Washington and I'm in California," says Norton. "We co-plot it all and give it a general direction, then he'll write out a story and give it to me. I'll make my notes and do layouts, making any changes that might make it more exciting or make the story clearer, depending on how the scenes go. At that point, I give it back to him and he rewrites. We'll go through it one more time together over the phone to make sure we're on the same sheet of music, and then I just start drawing pages. I send them to Shon, and he scripts them."

The artist reports that the emphasis on mystery helps *Black Ops* occupy a unique place in the Wildstorm Universe. "I really want to get back to detective stories, or *X-Files* type of stories. Hopefully, the readers will be able to feel for these characters, and believe they're almost capable of doing some of their operations with enough training. I think readers will feel more in touch with these characters than the characters who try to conquer the universe. We're bringing it back to more of an everyday level with super-thieves and assassination plots."

"I really want to get back to detective stories, or *X-Files* type of stories," avows Norton.

This team would be considered vigilantes, if not villains, by society in general, he notes. "Society would not be sure whether they were part of the solution or part of the problem. The Black Ops think of themselves as helping society in a way that society can't understand. What they're doing is for the best, even if they can't prove it. They do what has to be done."

Black Ops begins the intrigue from the very beginning and doesn't slow down the action for any unnecessary exposition or origin stories in the first issue. "The five issues pretty much read like one comic," says Norton. "You don't get a whole lot of background in the first one, but if you look at the whole, it really makes sense. We give it out to readers bit by bit, and it leaves you wondering what's in the next issue. *Black Ops* #1 shows some of their capabilities and sets up the whole chase. It reveals the corruption in I.O., and you see that the Ops are conflicted because they're being screwed by their own people as they're trying to save the world, and they don't know what to do. But, they get direction through a secret friend in

A familiar face from the *Gen*[13] comic, Director Lynch of International Operations is responsible for the formation of the Black Ops.

Gen 13 Art: Alex Garner/Joe Chiodo/Colors: Richard Starkings and Comicraft

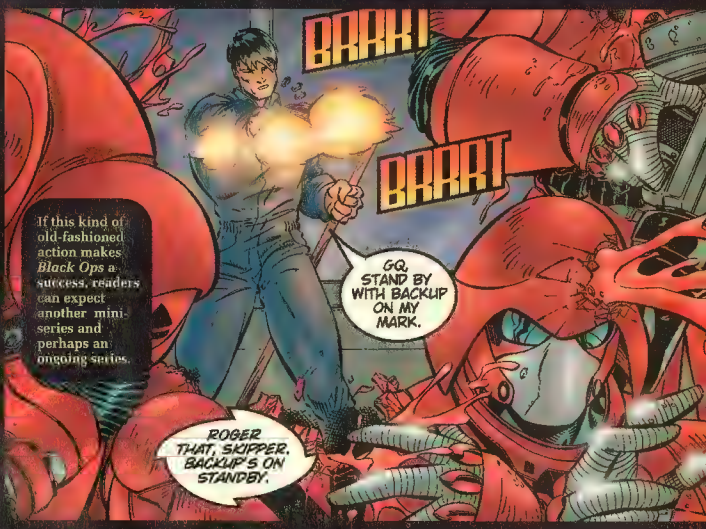
I.O., and that person points out the right path to them.

"It all leads into the story of how they try to take down a threat named Markov, who's building a super-weapon to take over the world. I.O. is also chasing the Ops down and wants to bring them in, because they're a threat to I.O.'s security. They're mistaken for a terrorist group that's taking out everyone, including I.O., Markov—they really don't know what's happening. There's an investigation through I.O. to find out who's doing what, and at the same time, Markov's people are trying to find out who they are. The Black Ops are trying to avoid the Razors and still take out Markov. It's pretty complicated, but I think readers will be happy with the story."

The I. O. National Security Czar, Craven, is fleshed out much more in the pages of *Black Ops*. "Craven has always had that evil side to him, and no one really knows what he's up to," explains Norton. "This story shows that Craven is very much in charge. He knows about Markov, he knows a lot of CEOs in major corporations who are doing back-door dealings in drugs and weapons—he's earning money any way he can, and Markov fits in as one of his players. Since Craven obviously knows all about it, he's screwing over all of the others in I.O. by not letting anyone know what he's doing. He's in charge of things, but no one really knows *his* agenda. We don't know if Markov is backstabbing Craven or if Craven is doing it to Markov. There's plenty of intrigue!"

The future of *Black Ops* may include a more direct tie-in with the teens of *Gen*^{13}, though a direct crossover is being delayed until the *Black Ops* characters become more established. "We wanted to set up the Black Ops as their own thing, and stay away from the Wildstorm stuff," says Norton. "It's possible that the Black Ops crew could be chasing after or trying to eliminate some of the SPBs that are out there for reasons that involve saving the world. We're probably going to do a crossover with *Backlash* at some point. We're going to do a story very much like *The X-Files*, which involves a new sanction called Department Psi; they'll deal with extraterrestrials and all sorts of other crazy stuff. I'm sure that at some point there'll be a *Black Ops/Gen*^{13} story, but right now I just wanted to set up the Black Ops team so they'll stand on their own feet and see how people respond."

Black Ops is not exactly like any other comic on the stands, Norton maintains. "I hope that my art style helps it along, because I am trying to go in a new direction. The story is very separated from the rest of the Image books in that it deals more with real persons rather than superheroes. It's more about technology and the human spirit. There are trials to overcome, exaggerated odds and more thought-out storylines. It's not a bunch of splash pages. I don't like a lot of splash pages and big, flashy panels. It


BRRR!
BRRRT
If this kind of old-fashioned action makes *Black Ops* a success, readers can expect another mini-series and perhaps an ongoing series.
GQ, STAND BY WITH BACKUP ON MY MARK.
ROGER THAT, SKIPPER. BACKUP'S ON STANDBY.

The artist says he wouldn't be able to commit to an ongoing *Black Ops* series, but would love to see it continue. "I would be very much up for a regular *Black Ops* series, but at this time, I wouldn't be able to draw it. I really want to develop the artwork and make sure everything looks good, so it takes me six to eight weeks to do a book—doing a monthly would be pretty hard. We'll probably be setting up another mini-series that will deal with Department Psi, Backlash and possibly a hookup with Kindred. One of the characters from *Backlash* named Dingo might appear—it'll involve a very detective-like story that will have a gritty, *Punisher*-type feel. It's kind of a violent book!"

involves the reader a little more and makes them think, makes them wonder who the killer could be or what a person's real motives are, rather than the *Flash! Boom! Bam!*"

The elements of mystery are much more important to *Black Ops* than any action elements, and Dan Norton thinks that mystery will be the key to success for *Black Ops*. "I always enjoyed *Batman*. To me, he's one of the coolest characters out there. I think if there is a lot of mystery in *Black Ops*, a reader will be more anxious to pick up the next issue than if they're wondering which supervillain will be there next time. Hopefully, the mystery will keep bringing back the readers!"

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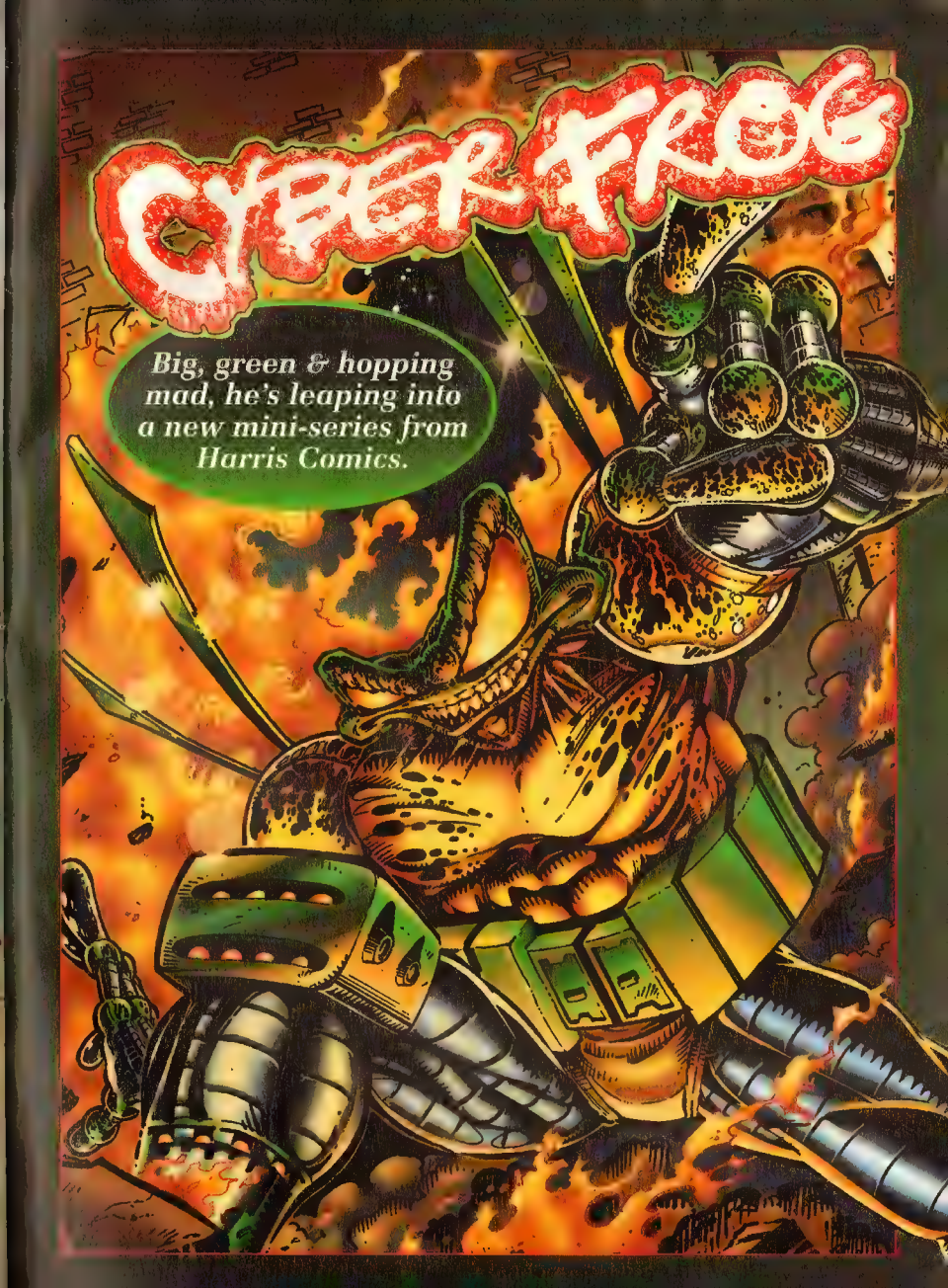

CYBER-FROG
Big, green & hopping mad, he's leaping into a new mini-series from Harris Comics.

By KIM HOWARD JOHNSON

The world's newest superhero may not be super-fast or super-strong, but he can definitely leap tall buildings in a single bound! Cyberfrog, an armored amphibian with an attitude, is blazing his way onto the comics scene in his first Harris Comics mini-series. Artist/writer Ethan Van Sciver says Cyberfrog's origins will remain mysterious.

"He just appears in the swamp," Van Sciver notes. "He doesn't know why he's there. He just emerges and says, 'Dig this! I'm, like, a big armored frog! Cool!' His origin is unrevealed so far. I want to keep it a secret for an upcoming mini-series, but it has been in my head for quite some time."

The hero of *Cyberfrog* is no ordinary animal, but a wisecracking ultra-amphibian. "He spends the first 10 years of his life hopping around New York, and realizes early on that he has these incredible powers," explains Van Sciver. "He can leap tall buildings in a single bound; he has this cool tongue that can wrap around the heads of villains and plant time bombs there!"

Van Sciver reveals that *Cyberfrog* began as a self-published fanzine and slowly rose through the ranks until the current mini-series was picked up by Harris Comics. "*Cyberfrog* has been around in one form or another for about two-and-a-half years, when I decided I was going to start working in comics," he says. "I self-published five issues of

AND SPEAKING OF THINGS THAT SUCK THE MALL
TONIGHT IT PLAYS HOST TO A RATHER ANGST-RIDDEN EIGHTEEN YEAR-OLD
HE HAS SEEN SIGHTS HERE THIS EVENING DISTURBING AND ENETIC, THAT HAVE AWAKENED A RAMPANT SENSE OF PRIDE IN HIS STATUS AS A COMPLETE SOCIAL OUTCAST
DORKS ALL OF THEM
ALTHOUGH WE CAN'T REALLY ABIDE BY HIS DIET, WE CAN STILL APPLAUD HIS MENU CHOICES. CHECK THIS OUT
WE'LL CALL HIM BEN RILEY, HOWEVER, DON'T CALL HIM
FILES
BUT THAT DOESN'T MEAN HE'S NOT SPECIAL! ON THE CONTRARY, THE MEDALLION AROUND HIS NECK MAKES HIM VERY SPECIAL
THE "TWO GIRLS"? BEN'S SEEN THEM AT SCHOOL BEFORE. BUT THEY'RE MAIL RATS, SO BEN CONSIDERS THEM SUPERFLUOUS
I MEANS HE'S A MONANTHROPE
HE EATS MAIL

Selected Cyberfrog Art: Ethan Van Sciver

"He's an 18-year-old misanthrope who hates all his high school classmates," creator Ethan Van Sciver says of Ben Riley, who is also the grotesque Deathfly.

Design & Layout: Luis Ramos

"It's straightforward superhero stuff as far as I see it, like early Steve Ditko *Spider-Man* stuff," maintains Van Sciver.

Cyberfrog, and I use that term in the loosest sense of the word. I went to a photocopier and made about 10 copies of it and gave it to friends. Then, Hall of Heroes decided they wanted to publish *Cyberfrog*. I published two issues with them. It has been a long climb to the top here with Harris!"

He's proud of *Cyberfrog's* fanzine roots. "I think that's the coolest way to do it. Rather than just sit around and send submissions to Marvel and DC, I decided to do it myself for a little while. I felt like when I was ready, those people would come to me, rather than me having to go out and shop this around. Unfortunately, that's usually *not* the case, but luckily with me it worked out that way. No regrets!"

Van Sciver always wanted to work in comics, and took the initiative one day when he found himself unemployed. "I had quit my job as a caricature artist at the mall," he explains. "I was growing my beard, getting fat and doing nothing. My girl friend at the time, God love her, basically said, 'Hey, Ethan, get your act together. You're not doing anything. Why don't you draw a comic book for me or something?' She had given me a little porcelain frog that was sitting on my art table, so I did a drawing of Cyberfrog. The name just hit me. It sounded good, and at the time, the prefix 'Cyber' was certainly underused. Nowadays, it's all over the place—it's 'Cyber this' and 'Cyber that'—but *Cyberfrog* sounded like a good working title, and it just stuck. That's how it came to be!"

The frog was destined to last longer than the relationship. "She broke up with me shortly after reading the book, I'm afraid!" he laughs. "I don't know if it had something to do with the comic!"

Van Sciver feels that *Cyberfrog* is an excellent introduction to the character, and his green-skinned hero is literally reader-friendly. "The whole book is told through Cyberfrog's point-of-view," he says. "He actually speaks to the reader throughout the book. He jumps around and says, 'This is what I'm up to. How's life with you?' Hopefully, the reader will gain a *personal* relationship with Cyberfrog, albeit a very cynical, nasty, one-sided relationship, due to his character!"

The mini-series' storyline involves some mysterious murders in New York, unusual in that the killings do *not* trigger Cyberfrog's inner senses. "We have some problems in Manhattan with a whole string of murders," the artist says. "Cyberfrog has

CYBERFROG
Ethan
THINGS ARE ABOUT TO GET FREAKY!
You heard the man, things are about to get freaky. What else would you expect from a comic called *Cyberfrog*...

this inborn homing sense that leads him to any sort of violence or other things that he might need to get involved in. There are all of these murders going on, and he's *not* being drawn to any of them—this stuff is all news to him, and it alarms him. So, Cyberfrog tries to figure out who is behind this."

As it turns out, the ultimate *Cyberfrog* villain is revealed to be behind the carnage. "It's a giant, drooling, insectoid maniac called Deathfly. In his alter-ego form—this is interesting, and we're going to have to see how this goes—he's known as Ben Riley. Sounds familiar, doesn't it? There's a little Marvel problem here," he says, referring to Ben Reilly, the new secret identity of Spider-Man. "The fact of the matter is, I had that name *before* them. I've been using that name for about two-and-a-half years, and it's spelled differently, so we'll see how that goes...

"My Ben Riley is an 18-year-old kid who has all kinds of problems at school and home. His great-grandfather was an archeologist afflicted with an Egyptian curse that turned him and all his male descendants into gigantic flies with a taste for human blood. The only way they can control this is with a big golden amulet that allows them to turn into Deathfly with a thought—without it, the transformation is spontaneous and can happen anywhere.

"Unlike his father and grandfather, Ben actually digs being Deathfly. Think about it—he's an 18-year-old misanthrope who hates all of his high school classmates; this is the best thing that *ever* happened to him. He's totally bonkers! Later on, we'll meet Heather Swain, Ben Riley's love interest, even though she's way too cool for Ben. Actually, he's obsessed with her and stalks her. She's not a snob, but she has better things to do. Ben wants to turn Heather into his undead bride."

Art: Walt Simonson

Cyberfrog, Vampirella & Related Characters: Trademark & Copyright 1995 Harris Publications

"I don't want to tackle any lofty issues in *Cyberfrog*. I want to do stuff about Mennonites in wooden flight packs fighting New York citizens," Van Sciver reveals.

***Cyberfrog* began as a photocopied comic for Van Sciver's friends. It was picked up by Hall of Heroes, and now appears under the Harris Comics banner.**

The relationship between Heather and Cyberfrog becomes very important to both characters, Van Sciver notes, as she becomes one of the few humans to whom he can relate. "Eventually, after Ben captures her, Cyberfrog and Heather become linked in a way. Cyberfrog wouldn't ordinarily care about this girl, because he doesn't much like humans, but he becomes interested in her and they become friends. The main thing about Cyberfrog and his situation with humans is that he believes he's the savior of the whole human race. He runs around and tries to stop crimes from happening, but the people he rescues are terrified of him! He's a freak with five-foot legs; a metallic-looking frog, and most people are very ungrateful for his help. Because of that, Cyberfrog turns against humanity, but still helps out, albeit reluctantly."

Van Sciver says Deathfly is nearly as prominent a character in the series as the title character, which was also the case in the original run. "Deathfly was a very popular character with my fans at Hall of Heroes. Many people could relate to him in a strange way, and he's very prominent in this story. Looking beyond this mini-series, I think he's going to figure into a lot of plots. When I create a character, I try to get into his psyche as much as possible. Ben Riley has become so interesting and cool to me, and I enjoy writing him. For that reason alone, he has become almost as central to the book as Cyberfrog. But even beyond Deathfly, I must have introduced 150 different supervillains in the first four issues, so it'll be pretty cool. I want to give the readers as much as possible, and I want to introduce as many interesting characters as I can in these

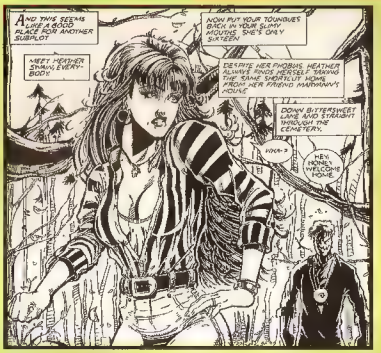
first four issues, to give them a taste of the comic's future."

Cyberfrog is a straightforward superhero book with a lighter tone, says its creator, but it *isn't* a parody. "I will absolutely strangle anyone who calls it a parody!" he jokes. "It's *not* a humor book at all! It's straightforward superhero stuff as far as I see it, like early Steve Ditko *Spider-Man* stuff, with all of these crazy supervillains running around. There *is* a sense of humor that comes across in the book. Maybe there's something in my psyche that won't let me take this seriously—I don't want anybody to think that I'm doing a book called *Cyberfrog* while I'm obsessed with trying to make it all real. I do what feels good. I do what people will have fun reading, and that may come across as humor. But it's unintentional humor. It's not like *Don Simpson's Bizarre Heroes*. It's bizarre because of the character's nature, but I think most people who read titles like *Spawn* or *Savage Dragon* will get a lot out of this book. It has that same violent, action-packed feel to it."

The cover of the first issue is by fan favorite Walt Simonson, whose still-talked-about run on *Thor* featured a story in which Marvel's God of Thunder turned into a frog. "He was very cool about it," says Van Sciver. "I've always been a fan of his work, and his *Thor* story made it ironic for him to do a cover for *Cyberfrog*. That was the main reason we did it, and he did a very nice piece for us."

Simonson's story was an admitted influence on *Cyberfrog*, as were many Marvel titles of that era. "I was a big Marvel reader during the '80s," Van Sciver says. "I'm only 21, so my comics knowledge has not been that vast, but I have picked up back issues to familiarize myself with the '60s and '70s stuff. Walt was the man! His work on *Thor* hasn't necessarily influenced me any more than his work on any other title."

The influences on *Cyberfrog* are actually a far cry from the Marvel titles of the '80s. "I think my main influences on *Cyberfrog* have been closer to the Fantagraphics genre than the Marvel stuff," he explains. "I'm a big fan of Dan Clowes and Peter Bagge and their style of humanized storytelling. Everything they do is very relatable and down-to-earth. I wanted to take something outlandish and superhero-ish, like a big cybernetic frog, and then write it from a standpoint of your average 20-year-old. Cyberfrog is sort of my mouthpiece, and I speak through him. If I have something outlandish that I couldn't just come out and say in an interview, I can have Cyberfrog say it. I can espouse my views through him, and nobody's going to bat an eye if Cyberfrog says something that I would get arrested for saying! That's one good thing about the book. Visually, my artistic influences include Dale Keown, who is unbelievable. I think he has always figured into my art somehow."


AND THIS SEEMS LIKE A GOOD PLACE FOR ANOTHER SUBPLOT
NOW PUT YOUR TONGUES BACK IN YOUR SLIMY MOUTHS! SHE'S ONLY SIXTEEN!
MEET HEATHER SWAIN. EVERYBODY.
DESPITE HER PHOBIA, HEATHER ALWAYS MANAGES TO SAVE THE SAME SWEATSUIT HOWARD FROM HER FRIEND MAHMONY ADUKE
DOWN BITTERSWEET LANE AND STRAIGHT THROUGH THE CEMETERY.
WHOA-?
HEY, HOWARD! WELCOME HOME!

Of course there's a girl, dummy. Her name's Heather Swain. Riley wants her, but can't have her. She becomes Cyberfrog's link to humanity—and what a link.

Cyberfrog is starting out as a four-issue mini-series, but if Van Sciver has his way, it will be the first of many. "By issue #4, Cyberfrog and Heather finally decide they can tolerate each other," he says. "So, I guess the next step will be to make them better friends. Cyberfrog needs a human contact, and I think that's what Heather is all about, someone to keep him in line a little bit when he gets too cocky. Hopefully, we'll get into that. I would also like to get into Heather's extraordinary phobia of Ben Riley. At the end of issue #4, it seems like he'll no longer be a problem, but after visiting Hell and being changed into a gigantic fly, he will probably create some problems in the future.

"I would just like to introduce a whole lot of characters. I would like to get my readers involved in little debates about the fates of every character. I've always really dug fan input. I used to have huge letter columns when I was self-publishing, and I think we need the same thing here, where the readers have a good deal of say about what goes on in the book and what they would like to see more of.

"I would just like to introduce more interesting characters, characters that make readers say, 'Huh?' I think the first issue of the next mini-series will introduce a strike team called 'The Hostile Amish,' who are basically sick and tired of us civilized people coming into their communities and trying to buy up all of their wicker furniture. So, they've put together a strike team to attack the civilized world. I like things like that, things that make people go, 'What's going on? It's so weird that maybe I'll try it.' Everything in *Cyberfrog* is approached from that perspective. I always draw Cyberfrog dead serious. I mean every word I'm saying, but I always liked the tongue-in-cheek aspects that will let people know that I'm not taking this any more seriously than I expect readers to take it."

Above all, Ethan Van Sciver wants to bring some of the fun back to comic books with *Cyberfrog*. "There's a big need in the industry for that right now, a big need to have fun again," he says. "I don't want to talk about AIDS or other big, world problems, how Cyberfrog can solve them—or we all can solve them if we just hold hands. No, that's *not* what comic books are for. That's what the six o'clock news is for, that's what the media is about. Comic books are a nice place to escape problems and be entertained—just sit down and forget about financial problems or whatever. I don't want to tackle any lofty issues in *Cyberfrog*, I want to do stuff about Mennonites in wooden flight packs fighting New York citizens—that's cool, and that's the kind of stuff I want to do!" CS

GENERATION GAP

Mutant fans rejoice! The boys & girls of Generation X are running amok in primetime.

By KYLE COUNTS

It's a cold and rainy day in Vancouver, British Columbia, where *Generation X*, Fox Broadcasting's $4-million telefilm based on the popular *X-Men* spin-off from Marvel Comics, is in its next-to-last day of shooting. Today, the production has moved to the site of the cavernous Plaza of Nations building. In a closed-off portion of the Plaza's Enterprise Hall, a hi-tech set has been constructed to simulate the corporate boardroom of a fictional advertising agency.

At the moment, the twisted head of Research and Development, Russell Tresh (*Max Headroom* alumnus Matt Frewer), is trying to sell a group of corporate types on his latest invention: a dream machine that allows him to enter people's subconscious during REM sleep, so as to will them to buy mass quantities of the products (Coffin Nails cigarettes, Virtual Fighter video games) the company grinds out by the millions.

The executives are nonplussed until Tresh informs them that during the previous night he invaded their dreams and implanted a suggestion that would cause each of them to experience a "gastric eruption" at precisely 10 a.m. that morning. On cue, urged on by director Jack (*The Hidden*) Sholder and first assistant director Don Hauer's deliciously rank off-camera raspberries, one of the actors contorts his face as if he had just digested a gallon of refried beans. The results are almost painfully funny, and when the camera stops turning, the crowd awards him a generous round of applause.

On a break, Frewer, dressed in a blinding salmon-colored suit, offers his take on the scene. "My character advocates using subliminal advertising to the nth degree," he explains. "I can jump into people's dreams and get them to buy any product I want them to—that's the presentation I just made to the board room. I prove to them that I can invade their dreams by telling them I've implanted a thought in their dreams that they will have a gas attack at exactly 10. And inevitably they do."

When New World Pictures, a sister company to Marvel Comics, decided to go forward with a television adaptation of *Generation X*, the comic about a group of young mutants being trained for survival at the Professor Xavier's School for Gifted Youngsters, Eric Blakeney (one of four executive producers on the project, along with Bruce Sallan and Marvel's Stan Lee and Avi Arad) was one of the writers

Design & Layout: Luis Ramos

In the Fox TV movie, Amarilis plays Monet "M" St. Croix.

who sought the assignment.

Blakeney believes he landed the job, in part, because of his work on Fox's *21 Jump Street* and *VR.5* ("It was a joke, and it should have been magical"). Nor did it hurt that he and Lee had been friends for 15 years. "We had the same agent," says Blakeney. "In those days, I used to blitz around LA in a banged-up old Buick convertible, wearing this old flying helmet. Stan and I would go out and I would let him wear my helmet, which he thought was very cool. We had always wanted to do a project together."

When Blakeney presented his original story to his fellow producers—he says the comics offered little for him to work with in terms of plot—he told them the idea had come to him in a dream. "I remember saying, 'Hey guys, I had this dream about this wild character named Russell Tresh.' "

With no existing genre show or movie to inspire him ("I've never seen a superhero movie that turned me on; their conflicts are *very* one-dimensional"), Blakeney was primed on *Generation X* by "the guys at Marvel" and his young son. Then began the actual writing. "It was a very difficult story to pull together. It's a very out-there concept, with lots of metaphysical underpinnings. Everybody thought it might be a little too far-out, a little too intellectual. The question was, 'Can we put all these elements into a coherent package?' So, we worked and worked and trimmed and argued, and eventually it all came together. It has been the best experience I've had in my career."

As he fashioned the script, Blakeney felt the story was less about superhero chest-thumping than it was an allegory about Eastern vs. Western philosophy, the two factions symbolized by the Xavier School's headmistress, Emma Frost (Finola Hughes), a.k.a. the White Queen, and corporate maniac Russell Tresh, respectively.

"Emma is a kind of Eastern metaphysic, while Tresh represents the Western, *deus ex machina*, techno-God point-of-view—enlightenment through technology," Blakeney explains. "He's not unlike a lot of show-biz tyrants I've known in my career. Emma is Eastern in that she works from the inside. That dynamic is played out on many levels in the story. You also have the mutant teenagers and their struggles. Mutancy is a great metaphor for puberty: all these things are happening to your body and you're really uncomfortable in your own skin. I think we all recognize what it's like to be a teenager who can't fit in."

The story (which, like *Max Headroom*, takes place 20 minutes into the future) centers around Tresh, who has discovered that "dreams are another dimension, which is another way of saying the collective unconscious," Blakeney continues. "He has figured out a way to exploit that by going into people's dreams and making subliminal suggestions. He's not only using these messages to get kids to increase their smoking and play his company's violent video games, but his plan is to go into people's dreams directly to get the entire nation to buy his products. What Tresh is doing isn't far off from what's already being done to our subconscious by television. Our minds *aren't* our own anymore."

Frewer's modern-day mad scientist, a character not found in the *Generation X* comics ("It was nice to be able to work with a blank canvas and do whatever popped into my head," the actor says), is confident that he has masterminded an invention that will make

Suzanne Davis steps in as Arlee "Buff" Hicks.

him indispensable to his ad agency. But then he makes a discovery. "I find out that mutants can [jump into people's dreams] without the use of a machine," Frewer offers. "So, I start doing experimental brain surgery on them to try and get a single cell from the pineal region of their brain in order to clone that cell and become an omnipotent superbeing, not to mention a corporate giant."

Obviously, then, there's more at stake for Tresh than just adding additional millions to the company's coffers. "He's a megalomaniac who wants the power as well," adds Frewer, who characterizes Tresh as "somebody who's terribly lonely. The thing that he wants most is companionship. That sounds odd, but I think many visionaries like Tresh are isolated by their genius. His mind short-circuits every so often. He has all this information in his head and can't get it out fast enough. What I really went for in this character was abrupt gear changes, not only in terms of his energy but how he'll go from vicious to very funny in a matter of seconds."

Frewer concedes that Tresh has elements of his Trashcan Man character from *The Stand*, but otherwise is a unique figure among his gallery of screen personae. "The great thing about Eric and Jack [Sholder] is that they were familiar with the way I like to work, which is to let the reins off and ad-lib a lot. Tresh is sort of spritely and puckish, so it's important to have a sense of fun on the set, to be able to bring that to the life of the character on camera. It has certainly been good for this character to have a somewhat circus-like atmosphere going on around me." Blakeney admits that "it's the first time in my career that I've ever surrendered my creation to an actor. Matt made Tresh his. He was able to push the level of dementia to the utmost degree and still maintain the character's humanity."

Director Sholder, who came aboard late in the project's development ("the script had been written and they were ready to go"), sees *Generation X*—which he shot in a "crushing" 24 days—as a "character piece, in the way that *The Hidden* was a character piece. However, it *is* a comic book. If you look at the comics, they're very modern, very complex. They're loaded with images. What I decided to take as an approach was to treat it as a character film but shoot it as a comic book."

For Sholder, that meant "trying not to shoot it like a traditional TV movie—master, close-up, close-up"—and pushing "everything to the limit. My dictum was, 'If it makes us feel uncomfortable, then we're probably going just far

"I thought I was going to get the Batman look, with the muscles built into the suit," offers Jeremy Ratchford, Banshee. "I've got the superhero makeup; I just don't have the bod."

enough.' The images are outsized—we've hardly shot one shot where the camera has been level. The sets are pretty way-out. Wardrobe has been extreme. In the final scene, the costume designer came up with this giant red kimono for Matt Frewer that makes him look like a samurai. I mean, it was ridiculous. But it was exactly right for what we were trying to do."

As for the uncharacteristically garish clothes that Frewer is required to wear in the film, the actor admits it "took me a while to wrap my mind around the notion that we're making a comic book come to life. That's what the wardrobe people went for: really broad primary colors, where yellow is

Eric Blakeney, executive producer and writer, is glad they cast Hughes: "I didn't want some woman who sounded like Melanie Griffith, no matter how large her breasts were."

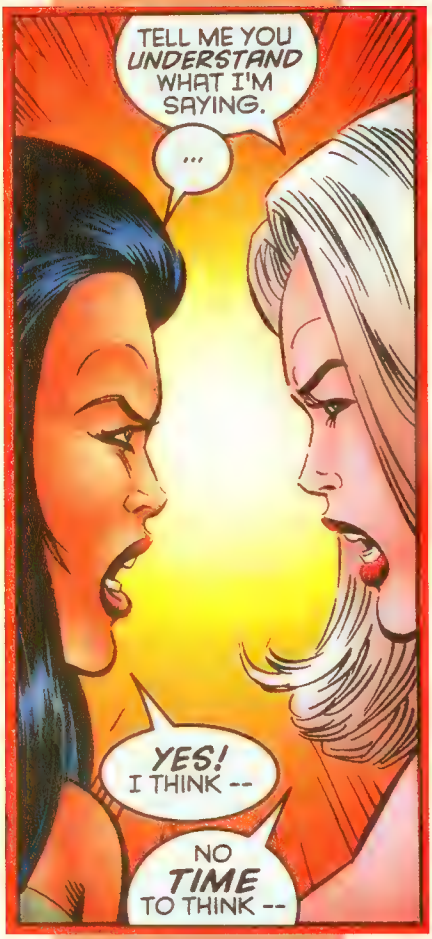
All Photos: Copyright 1996 Fox. All Generation X & Associated Characters: Trademark & Copyright 1995 Marvel Characters, Inc.

canary yellow and blue is the most vibrant, royal blue possible. When I first talked to them, I gave them a list of colors that I don't look good in and they said, 'Well, these are all the colors we're planning to use.' They did a wonderful job."

Asked what drew him to *Generation X*, Sholder says, "I don't read comic books—I did as a kid but I don't now—but I did respond to the script. It's very well-written. It's funny, but it has some nice, serious moments. The whole thing is a metaphor for adolescence, with these teenage mutants feeling like outcasts and being looked down upon by society. It takes a lot of pokes at capitalism and materialism and deals with spiritual concepts as well. It's packed with ideas.

"I'm kind of a dangerous director for this project," offers Sholder, who previously helmed two "unconventional" telefilms for Fox, *12:01* and *Dark Reflection*. "I guess the network people felt they needed to take some chances. I have a very good visual sense. I'm good at handling characters in a genre setting, unlike these MTV guys who do these wild shots and let the characters and story go down the drain. And I have a sick sense of humor, which definitely was a plus on this project."

Tresh's plans for world domination face an uncertain future when Emma Frost takes a group of teen mutants under her wing at her school—the same X-kids who will eventually square off against the Madison Avenue refugee. But getting the mutants in shape for battle is no easy feat for the woman Tresh calls a "mind witch" due to her advanced telepathic powers. Says Blakeney, "None of the kids have full control of their abilities. And some of them have pretty unspectacular powers. Skin has several feet of extra skin that he can stretch. What a lame superpower! Jubilee shoots fireworks out of her fingertips. Big deal. It doesn't allow her to do anything but create sparks. Neither of these abilities exactly makes them feel like omnipotent beings."



Finola Hughes takes the role of the blond-haired White Queen, Emma Frost, seriously, but with a sense of humor. "I was a bad girl."

Not all of the comic book's Gen-Xers will appear in the film, Blakeney cautions. While Jubilee (Heather McComb), Skin (Agustin Rodriguez), Mondo (*Enemy Mine*'s Bumper Robinson, an African-American performer cast because an able Samoan actor could not be found) and Monet (Amarilis) all made the cut, Blakeney eliminated Husk, Synch, Penance and Chamber from his cast of mutant characters—the latter a decision that didn't go over well with Blakeney's son, a Chamber devotee. ("A character whose face and chest have been partially blown open? *Unfilmable!*") Husk, who is able to rip her skin off and grow new skin over it, was dropped because, according to Blakeney, "It would have required too much FX makeup, and wouldn't have given us enough bang for our buck. Because Skin also has skin problems, we felt it would have been like doing the same thing twice."

Synch, who has the ability to get in synch with the powers of other mutants, was another early casualty. "We really didn't know what to have him get in synch with," Blakeney explains. "The feeling was, Mondo kind of gets in synch with whatever he touches—he assumes the physical properties of whatever he lays his hands on—so Synch's territory was already covered, more or less. I loved all the characters that the *Generation X* guys [writer Scott Lobdell, a former CS contributor, and artist Chris Bachalo] created, so it was tough to lose some of them."

Blakeney added two new characters: Kurt (Randall Slavin), who, akin to Cyclops, can emit a laser blast from his eyes and has the ability to see through solid objects, and Arlee (Suzanne Davis), a loner with a "musculature that's out of control—she's just this inhibited teenage girl who thinks she's a big, fat pig, when in fact she's an awesome physical form."

Part of the film's backstory reveals that Tresh and Frost were once professional cohorts and worked at the same government agency, where in tandem they developed a dream machine.

"Tresh discovered so much about these mutants' psychic potential that he decided to see if he could remove their X gene [the unidentified gene that makes these humans mutants] by chopping it out of a mutant's skull and injecting it into himself," Blakeney says.

"Emma stopped him and he was thrown out of the program. They cross paths again when Tresh decides to further his research in the psychic realm so that he can obtain this incredible

REMEMBER, COUNTRY MOUSE -- I WAS RAISED IN THE BARRIO, SOUTH CENTRAL LOS ANGELES.
WE'RE TALKING SCREAMS IN THE MIDDLE OF THE NIGHT... ONLY IT STARTS AT NOON AND DON'T END.
BUT DON'T YOU MISS HOME AT ALL?
NO.
PEOPLE? YEAH.
ONE OR TWO.
BUT NOT HOME, NO.
THERE'S ANOTHER DIFFERENCE BETWEEN YOU AND ME.
EVEN THOUGH I WENT HOME RECENTLY, A PART OF ME IS HOMESICK EVERY TIME I STEP OFF THE GUTHRIE FAMILY FARM.
GUESS THIS IS WHAT BANSHEE WAS TALKING ABOUT WHEN HE WARNED US WE'D HAVE TO MAKE SACRIFICES --
-- IF WE WANTED TO COME TO SCHOOL AND LEARN ABOUT OUR MUTANT POWERS...
... MAYBE GRADUATE TO BECOME X-MEN?
MEP I'M JUST LOOKING TO GET A GRIP ON HANDLIN' THE REAMS OF EXTRA SKIN.
DAY THAT HAPPENS? I'M HISTORY.
WHA --?
YA DON'T MEAN THAT?
PROUDST HALL

All Art: Tom Grummett/Copyright 1995 Marvel Characters, Inc.

The world is full of misfits, but none are as special as the young men and women that go by the name of Generation X.

power, which, as a mutant, Emma already has."

During the course of events, Skin travels to the dream dimension, where he meets Tresh and makes a Faustian bargain with him. "He's in love with one of the townie girls that he has been humiliated in front of," says Blakeney. "So he makes a deal that if Tresh will get into this girl's head and make her like Skin, he'll do whatever Tresh wants. The deal is made, but Skin realizes he has gotten in with the wrong guy. Tresh captures Skin and is going to cut open his brain, and the other Gen-Xers have to come to his rescue in the dream dimension."

Rodriguez, who plays Skin, got the role after the producers saw his work in a recent episode of Fox's *New York Undercover*. Finding him was a long, involved process, according to Blakeney. "We had read [interviewed] everybody when we saw Agustin's tape—we had even expanded the search beyond Latino actors. We couldn't find a kid who had the magic. We rolled the dice and cast Agustin on blind faith, without an audition, two days before shooting was to begin. And it worked out beautifully. He really is Skin. The film god smiled upon us."

Bumper Robinson was cast as Mondo because a suitable Samoan actor could not be found.

The 28-year-old Rodriguez, a New York native, points out that while Skin's special ability "gets in the way at first—he feels like a freak," eventually he learns to harness it in a way that "comes in handy." Besides, he adds, "mutants have other powers too—they can travel into people's dreams, for example. By the movie's end, he has a lot more self-worth."

To prepare for the role, Rodriguez bought several *Generation X* comics and read them cover to cover. He was relieved when he learned that the producers weren't going to try to re-create the comic-book Skin's abnormally thin appearance. "When I saw his body structure, I thought, 'Wow, I've got long arms, but not that long!' " To bridge the gap between reality and fantasy, Rodriguez was fitted with special prosthetics, with the stretching effect to be achieved through CGI (computer-generated imagery), the responsibility of visual FX supervisor Eric Alba of Vancouver-based Northwest Imaging. The FX outfit, according to Sholder, is "expected to do in about one month what would normally be done in four to six. Eric has a hip sensibility. I'm confident they'll pull it off."

Eighteen-year special FX makeup veteran Charles (*Jumanji*) Porlier was tagged to handle the makeup

chores for *Generation X* on a budget he admits is "minuscule." For Skin's fight with Tresh, Porlier made body casts of Rodriguez and then built false arms to assist the CGI FX team in fostering the illusion that Skin is able to wrap his arms around Tresh, much like a python envelops its prey.

"I'm here to facilitate the FX that couldn't, either economically or for time reasons on set, be achieved with computer graphics imaging alone," says Porlier. "I stepped in and provided the bridge between the living actor and the CGI work. If they were to paint in the arms by computer, it would literally have to be done frame by frame because of the shadows and highlights created by the diaphanous robe Matt Frewer wears in the scene. So, what I did was to create the three-dimensional arms that wrap them together. Then, the CGI boys will come in and make the arms appear to stretch around and around Matt's body. Hopefully, the two elements will blend together seamlessly."

The film will also feature mechanical FX, some in-camera FX, matte work and Banshee's "sonic scream," achieved through a combination of a wind machine and sound FX. All in all, Blakeney says, the end result will look as if the budget was three times what it is, though much of the FX have yet to be realized in post-production. "I don't know how we're pulling it off—smoke and mirrors."

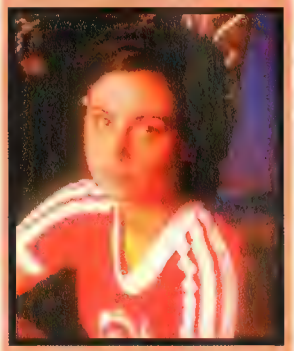
There's also a fair amount of character makeup in the film, such as the high-fashion look that Porlier created for Hughes. "She's a beautiful character, but is nonetheless a step away from being a normal-looking person. With all the characters, we had to manifest something in their makeup that would take them just a little outside the range of the present day, in terms of what fashion dictates."

In Hughes' case, that meant developing a translucent look for her base makeups, lipsticks and blushes that contained silver and gold fleck powders.

"We worked a lot of reflectivity into her makeups. Because she doesn't actually do anything in the way of physical mutation, it all had to be suggested in just a beauty makeup. So we used little tricks like cutting strips of mylar and introducing them into her lipsticks and eye shadows, and having Bryan England, our director of photography, angle lights at her very specifically for certain shots. For those times when she's manifesting her powers, we have these wonderful reflective star-pattern-type images coming back."

One special makeup demanded by the script is for a character Porlier calls "Turkey Boy," a young mutant who's being experimented on by Tresh in the film's beginning. "We had to create the part of his body that has been mutated into a cross between a lobster claw and a turkey wing, with disgustingly ugly, droopy skin. It's very, very repulsive, but the scene required the mutant to be pathetic in nature so the audience would feel sorry for him."

According to Agustin Rodgriguez, who plays Skin, "mutants have other powers too—they can travel into other people's dreams."



Heather McComb breathes life into the fan favorite, Jubilee.

The stud-muffin in the lime-green shirt is Randall Slavin, *Generation X*'s Kurt "Refrax" Pastorius.

Jeremy Ratchford plays Sean "Banshee" Cassidy, an ex-X-Man who runs the Xavier School with Frost—his former enemy—and has his own ideas as to what constitutes proper training. Judging by his attire—black boots, combat pants, turtleneck, trench coat—and all-too-hip goatee and earring, the role is a far cry from the wimpy law enforcement official he played in Clint Eastwood's Oscar-winning Western *Unforgiven*.

"I was hoping for more of a Blackhawk look, but we didn't have the budget," explains Ratchford, an *X-Men* and *Wolverine* fan. "I've got a washboard, ribbed stomach, it's just underneath the wash tub [points to his stomach]. I thought I was going to get the Batman look, with all the muscles built into the suit. I've got the superhero makeup; I just don't have the bod."

Banshee, Ratchford points out by way of explanation, "is the headmaster of the school. He worked for Interpol. Now, Professor X has asked him and Emma to teach these young mutants. He's from Ireland, with a little bit of Scottish and Welsh thrown into the mix. At one point, I tell Tresh to 'shut his gob.' Banshee's special ability is his sonic scream, which allows him to lull a sparrow to sleep or move a small mountain. I have a showdown with Tresh where I get to 'sonic scream' him into a brick wall. I love showdowns."

The comic book's somewhat adversarial relationship between Banshee and Emma is intact in Blakeney's script, Ratchford says. "She's a very strict disciplinarian, while Banshee has a bit of the Irish devil charm—if you're going to break the rules, at least give me a good story and do your damnedest to make me believe it. He doesn't mind when the kids break the rules. Sure, he scolds them and he may even ground them, but he's a lot like an uncle who lets you get away with the stuff your parents won't.

"Emma can enter people's minds, and I've told her that if she ever enters my mind, it'll be over [between us]," Ratchford jests. "I don't know if she and Banshee will battle it out, or if their relationship will change based on the sexual tension between them. I kind of prefer the sexual tension angle myself!"

Blakeney knew the audience would expect an "outrageous-looking blonde" in the role of Emma Frost, but he insisted to the powers that be that whoever they cast couldn't have "a stupid voice.

(continued on page 64)

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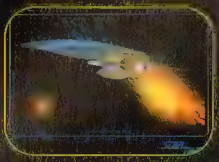
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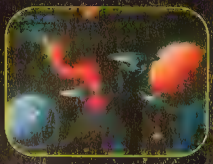
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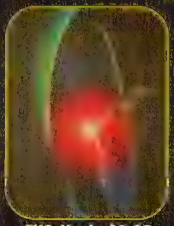
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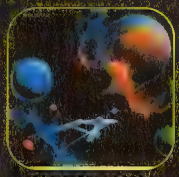
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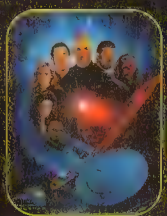
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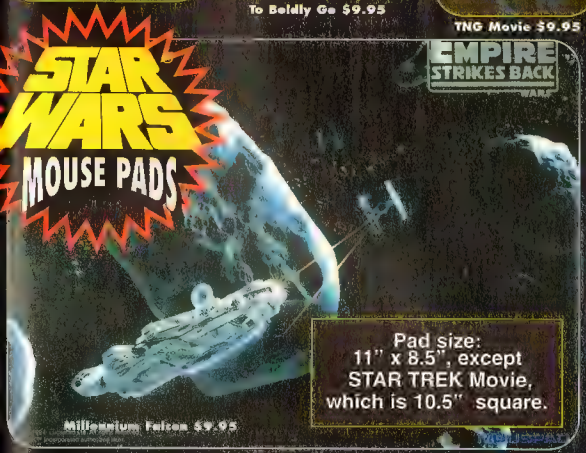

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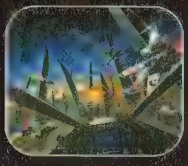
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VOCAL VILLAINY

Kraven Art: Alex Saviuk/Stull All Spider-Man Characters & Art: Trademark & Copyright 1966, 1984, 1985 Marvel Entertainment Group

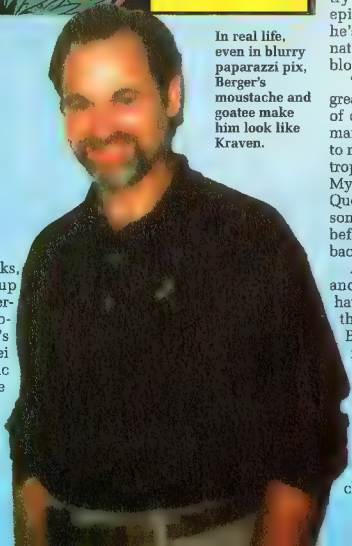
Gregg Berger voices one of the Amazing Spider-Man's most relentless foes, Kraven the Hunter.

When he's not Duckman's pal, Gregg Berger voices two of Spider-Man's cartoon foes.

By PAT JANKIEWICZ

Whenever Gregg Berger speaks, a cold chill must crawl up Spider-Man's back. The versatile actor voices two of the webhead's worst enemies on Fox's animated *Spider-Man* series: Sergei Kravinoff, the obsessive, animalistic madman better known as Kraven the Hunter, and the ghostly, faceless Mysterio.

Sporting a mustache and goatee, the easygoing Berger jokes, "It makes me look like Kraven!" While he has done many live-action roles, he is also a number of animated stars, including Cornfed the Pig in *Duckman* and Odie the dog ("I've barked and slurped for 10 years!") as well as Orson the pig on *Garfield & Friends*. "I'm not a pig, but I play one on TV," he quips. "It's nice to make a pig of myself!"



In real life, even in blurry paparazzi pix, Berger's moustache and goatee make him look like Kraven.

Photo: Pat Jankiewicz

On *Spider-Man*, Berger is content to bring on the bad guys. "My spider-villains both have a humane side that they've buried in response to injustices that they felt have been done them. Someone said, 'Neurotics build castles in the sky, psychotics live in them.' These two guys, Mysterio and Kraven, live in their castles.

"They're so obsessive in their revenge, it makes them delicious to play. It's dramatic and they're arch-bad guys *without* being stereotypical. They're three-dimensional. All the characters on *Spider-Man* have that quality; they're not just 'good guys' and 'bad guys.'

"Kraven is psychotic for reasons that he thinks are noble, but he's clearly over the deep end, more beast than man. There's a sadness to him; he mourns for his lost love and for humanity, which in his madness, he has voluntarily given up."

The Hunter was killed off in the Spider-Man stories that were collected as the graphic novel *Kraven's Last Hunt*. "I didn't read that," the actor admits. "I haven't done research that extensive. I try to derive information from the episode itself. I like Kraven because he's so primal; that 'savage animal' nature and the fact that his eyes could blow out of his head at any time!

"Kraven is driven by the hunt for the greatest game of all. The greatest game, of course, being man and the greatest man being Spider-Man! Kraven wants to mount Spider-Man on his wall like a trophy." He slips into a scary voice. "As Mysterio, I'm Hollywood stuntman Quentin Beck. Foiled in doing an awesome stunt by Spider-Man some years before, I'm driven by revenge to get back at him."

Actors Chris (Spider-Man) Barnes and Saratoga (Mary Jane) Ballantine have both mentioned Kraven as one of their favorite foes. "That's great," Berger says happily. "It's very flattering. Chris and Sara are both remarkably nice people. Chris is superb as Spider-Man. He was born to play him! Casting took a long time because they wanted this to be the *definitive Spider-Man*. Chris has a great loyalty to the character; he has been a major Spider-Man fan since childhood."

Mysterio Art: Alex Saviuk

Art: Steve Ditko

Berger's also responsible for adding the mystery to the eerie Mysterio.

Other than the classic Kraven (first visualized by Steve Ditko), Berger also speaks for Duckman's pal Cornfed the Pig.

Berger feels the show succeeds largely because "Stan Lee and [story editor/producer] John Semper are brilliant guys. Stan has always breathed life into fantastic situations, while Chris and John feel loyal to Stan Lee's project; not a word goes down without making certain it's right. John's a Spidey archivist. Many of these people are Spidey archivists keeping the flame alive. Nobody takes it casually. It's serious business and there's an integrity to it; nobody wants to soil it.

"Because of this loyalty, there's not much fiddling with the script. I work with Tony Pastor, the voice director, towards creating the visual picture. He holds a storyboard for us as we sit before a blank microphone. He augments our performances.

"My favorite show was Mysterio's first appearance ["The Menace of Mysterio"]. I thought it was overwhelmingly good. I was able to sit back, after having made my contribution, and watch it married to the artists, editors and sound mixers' hard work. I sat with my six-year-old son Sammy and watched it through my eyes and his. There's such a difference between when you do the voice and when it comes back complete.

"Even though Kraven and Mysterio are larger than life, they fit into Spider-Man's world nicely. I'm proud, and by the same token, I feel I'm in the right place, too. I think my contribution is a worthy one."

His characters have grown in season two. Mysterio joins the Sinister Six, while Kraven makes the mistake of attacking the Punisher. "Kraven's fight with the Punisher is more fun when you see the completed project, because they don't let us really thrash each other. Basically, we fight on a microphone! For the Six episode, everybody showed up, even Martin [Landau, who plays the Scorpion]. His performance is stupendous and he's a lot of fun to work with.

"*Spider-Man* tapings insist on the whole acting ensemble being present. On *Duckman*, because of Jason Alexander's schedule, as well as the schedules of Nancy Travis, Dweezil Zappa and me, the show tends to be done in 'splits,' where individual characters lay down lines and it's all joined together. It's only successful because the people behind the glass won't let an untrue moment take place.

"We try to maximize the ensemble time because anything is better with creative people in the same place. That energy is going to be contagious. The words on *Duckman* are so good, there's no place left to go; they cover the waterfront as writers.

"I'm primarily on *Duckman*, which just went into its third season. As Cornfed the Pig, I'm Duckman's right-hand man," Berger says, slipping into the pig's no-nonsense voice. "Cornfed is usually loyal, dapper in his short-brimmed suit, overfed for the position, overqualified for the job and totally dependent on Duckman, because, like any great couple, they need each other to make each other great."

The cable show has garnered a cult following. "I'm glad *Duckman* found a willing and appreciative audience," he says. "The show is a total joy to do. In the midst of its irreverence, it always manages to retrieve a moral in every episode. Those should be mutually exclusive—irreverence and morality—but they're not.

"*Duckman* is produced by Jeff Reno and Ron Osborn, who used to do *Moonlighting*. They're in the habit of putting

(continued on page 62)

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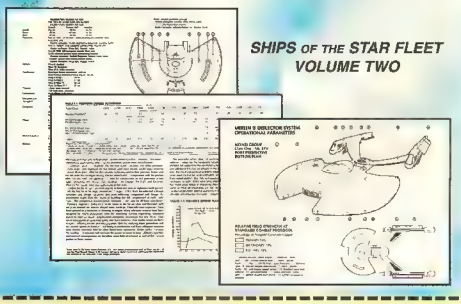

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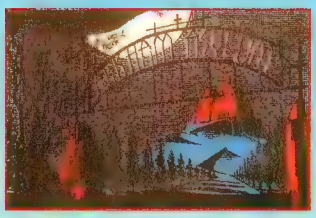


By BOB MILLER

The definitive Batman combines the best attributes of the character, from Bob Kane's Caped Crusader of the 1940s to Frank Miller's hard-edged Dark Knight. The latest animated version is presented in a "dark deco" style reminiscent of the Fleischer Superman cartoons, with the *film noir* approach of classic movies like *Touch of Evil*.

Batman: The Animated Series is currently broadcast late afternoons on the Fox Network, Monday through Friday. The series had special showings on Saturday morning, September 5 and 12, 1992, and a prime-time special September 7. *Batman* had a brief prime-time run on Sunday evenings from December 13, 1992 to March 14, 1993. It also had a special broadcast on November 26, 1992.

Although 65 episodes were produced for the first season, five were delayed for broadcast until September 1993. An additional 20 episodes were produced for the second season; five aired in February 1994. A recurring theme of most of these episodes was how the criminals responded to opportunities of reforming. Fox aired the next 10 on Saturday mornings beginning September 10, 1994. To attract younger viewers, Fox wanted stories to feature more of Robin the Boy Wonder, hence a title change to *The Adventures of Batman & Robin*. A minute was cut from these episodes to allow for more ads. The final five aired September 11-15, 1995, when *The Adventures of Batman & Robin* moved to weekday afternoons on the Fox network.

Warner Bros. upgraded their made-for-home video *Batman: Mask of the Phantasm* to a motion picture, released Christmas 1993. The video was released April 26, 1994 and has sold more than 1.5 million units.

A CD-ROM, *Adventures of Batman and Robin*, was produced by Sega and released in November 1995.

Batman: The Animated Series won a daytime Emmy for Best Writing in an Animated Series (Martin Pasko, Michael Reaves, Paul Dini, Sean Catherine Derek), represented by the episode "Heart of Ice." It was also nominated for Best Animated Children's program, Achievement in Film Sound Editing, and twice for Achievement in Music Direction Composition (Shirley Walker, "Feat of Clay, Part 2" and Harvey R. Cohen, "Catscratch Fever"). The show won a prime-time Emmy for Best Animated Program (Jean H. MacCurdy, Tom Ruegger, executive producers; Alan Burnett, Eric Radomski, Bruce W. Timm, producers; Randy Rogel, writer; Dick Sebast, director) represented by the episode "Robin's Reckoning, Part Two."

Producers: Alan Burnett, Eric Radomski, Bruce W. Timm
Theme by Danny Elfman
Supervising composer: Shirley Walker
Casting and Voice Direction: Andrea Romano
Character Design: Chen-Yi Chang, Ronaldo Del Carmen, Christopher Dent, Michael Diederich, Craig Kellman, Mike Mignola, Glen Murakami, Dan Riba, Paul Rudish, Dexter Smith, Bruce W. Timm
Vehicle Design: Trish Burgio, Jonathan Fisher, Tom Nelson, Shayne Poindexter
Background Supervisor: Ted Blackman
Batman created by Bob Kane and Bill Finger
Supervising Film Editor: Joe Gall
Post-Production Supervisor: Joe Sandusky
Re-recording Mixer: Thomas J. Maydeck, C.A.S.
Sound effects: Russell Brower, Robert Hargreaves, Matt Thorne
Production Manager: Anne Luiting (first season), Haven Alexander (second season)
Executive Producers: Jean MacCurdy, Tom Ruegger

Regular Cast

Batman/Bruce Wayne/Altered Batman/Wayne Sr.: Kevin Conroy
Alfred Pennyworth: Clive Revill ("On Leather Wings," "Nothing to Fear," "Christmas With the Joker"); Efrem Zimbalist Jr.
Robin/Dick Grayson: Loren Lester
Commissioner James Gordon: Bob Hastings
Batgirl/Barbara Gordon: Melissa Gilbert
Mayor Hamilton Hill: Lloyd Bochner
Summer Gleeson: Mari Devon
Officer Renee Montoya: Ingrid Oliu (first season); Liane Schirmer (second season)
Detective Harvey Bullock: Robert Costanzo
Dr. Leslie Thompkins: Diana Muldaur
Lucius Fox: Brock Peters
Batcave computer: Richard Moll
District Attorney Janet Van Dorn: Lynette Mattey (first season); Stephanie Zimbalist (second season)

FIRST SEASON, 1992-1993

406-513 "The Cat and the Claw Part I"
First Airdate: September 5, 1992, Saturday morning
Director: Kevin Altieri
Teleplay: Jules Dennis, Richard Mueller
Story: Sean Catherine Derek, Laren Bright
Story Editor: Derek
Music: Shirley Walker, Harvey R. Cohen, Wayne Coster
Storyboards: Altieri, Glen Murakami, Brad Rader, Tony Salmons
Animation Services: Sunrise
Layout Services: NOA
Batman encounters an alluring cat burglar who steals his heart: Catwoman.
Commissioner Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Selina Kyle/Catwoman: Adrienne Barbeau
Stern: Herb Edelman
Red Claw: Kate Mulgrew
Maven: Mary McDonald Lewis
Isis: Frank Welker
Additional voices: Neil Ross, Welker

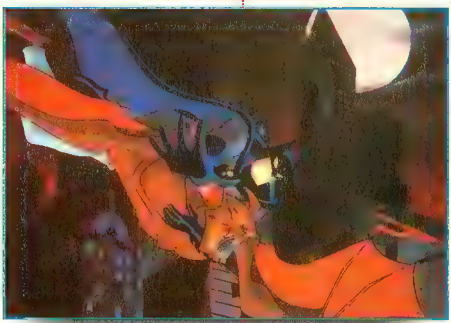
406-501 "On Leather Wings" (Pilot)
Airdate: September 6, 1992, prime-time
Director: Kevin Altieri
Writer: Mitch Bryan
Story Editor: Bruce W. Timm
Music: Shirley Walker
Storyboards: Altieri, Curt Geda, Brad Rader, Alan Wright
Animation Services: Spectrum
Batman is blamed for pharmaceutical lab robberies committed by a mysterious Man-Bat.
Gordon: Bob Hastings
Harvey Dent, Computer: Richard Moll
Mayor Hill: Lloyd Bochner
Detective Harvey Bullock: Robert Costanzo
Alfred: Clive Revill
Man-Bat/Kurt Langstrom: Marc Singer
Dr. March: Rene Auberjonois
Female Lab Technician: Pat Musick
Francine Langstrom: Meredith Macrae

Design & Layout: Luis Ramos

Selected Batman Card Art: Courtesy Topps, Inc.

406-514 "Heart of Ice"
Airdate: September 7, 1992
Director: Bruce W. Timm
Writer/Story Editor: Paul Dini
Music: Todd Haven
Storyboards: Joe Denton, Curt Geda, Lorenzo Martinez, Doug Murphy, Phil Norwood, Mark Wallace, Timm
Animation Services: Spectrum

Gothcorp executive Ferris Boyle stops a cryogenic experiment by scientist Victor Fries. The interruption kills Fries' wife



Batman holds on for life in "On Leather Wings."

Nora and transforms him into an unemotional man who can't survive outside a subzero environment. Armed with an unstoppable ice ray, Mr. Freeze seeks revenge.
Alfred: Efrem Zimbalist Jr.
Mr. Freeze/Victor Fries: Michael Ansara
Summer Gleeson: Mari Devon
Ferris Boyle: Mark Hamill
Additional voices: Michael Bell, Robert David Hall, John Mariano

406-520 "Feat of Clay, Part I"
Airdate: September 8, 1992
Director: Dick Sebast
Teleplay: Marv Wolfman
Story: Wolfman, Michael Reaves
Story Editor: Martin Pasko
Music: Jeff Atmajian, Carl Johnson, Shirley Walker
Storyboards: Rolando Del Carmen, Romeo Francisco, Curt Geda, Ernie Guanlao, Debra Pugh
Animation Services: Akom

Actor Matt Hagen, his face disfigured in an accident, becomes addicted to a miracle cream made by pharmaceutical magnate Roland Daggett. After Hagen frames Bruce Wayne for the attempted murder of Lucius Fox, Daggett's men force an overdose on Hagen, transmuting his body into living clay.
Alfred: Efrem Zimbalist Jr.
Roland Daggett: Ed Asner
Germs: Ed Begley Jr.
Summer Gleeson: Mari Devon
Teddy: Dick Gautier
Clayface/Matt Hagen: Ron Perlman
Lucius Fox: Brock Peters
Bell: Scott Valentine

406-521 "Feat of Clay, Part II"
Airdate: September 9, 1992
Director: Kevin Altieri
Teleplay: Michael Reaves
Story: Marv Wolfman, Reaves
Story Editor: Martin Pasko
Music: Shirley Walker
Storyboards: Romeo Francisco, Mike Goguen, Glen Murakami, Brad Rader, Mark Wallace
Animation Services: Tokyo Movie Shinsha Co.

Framed for the attempted murder of his vice president, Lucius Fox, Bruce Wayne seeks the man who impersonated him, while the shape-changing Clayface seeks revenge against Roland Daggett.
Alfred: Efrem Zimbalist Jr.
Roland Daggett: Ed Asner
Germs: Ed Begley Jr.
Summer Gleeson: Mari Devon
Tony: Dick Gautier
Clayface: Ron Perlman
Lucius Fox: Brock Peters
Clayface as fat woman: Joan Gerber (uncredited)

406-511 "It's Never Too Late"
Airdate: September 10, 1992
Director: Boyd Kirkland
Teleplay: Garin Wolf
Story: Tom Ruegger
Story Editor: Alan Burnett
Music: Lolita Ritmanis
Storyboards: Curt Geda, Doug Murphy, Phil Norwood
Animation Services: Spectrum

Batman enlists the aid of a priest to reform mob boss Arnold Stromwell, embroiled in a gang war with rival Rupert Thorne. See "Robin's Reckoning" for Stromwell's involvement in the murder of Dick Grayson's parents.
Bullock: Robert Costanzo
Gordon: Bob Hastings
Chick: Townsend Coleman
Father Michael Stromwell: Paul Dooley
Gabe: Jeff Doucette
Constance Blaine: Linda Gary
Connie: Katherine Helmond
Mason: Peter Jason
Young Arnie: Alan Roberts
Arnold Stromwell: Eugene Roche
Rupert Thorne: John Vernon
Young Michael Stromwell: Josh Weiner

406-522 "Joker's Favor"
Airdate: September 11, 1992
Director: Boyd Kirkland
Writer/Story Editor: Paul Dini
Music: Shirley Walker
Storyboards: Joe Denton, Curt Geda, Mike Goguen, Lorenzo Martinez, Phil Norwood, Mark Wallace
Animation Services: Dong Yang Animation Co. Ltd.
Layout Services: NOA

The Joker blackmails an ordinary family man, Charles Michael Collins (caricatured after story editor Alan Burnett) to help set a trap for Commissioner Gordon at the Gotham Peregrinator Club. First-ever appearance of Harley Quinn.
Gordon: Bob Hastings
Bullock: Robert Costanzo
Alfred: Efrem Zimbalist Jr.

For the rest of Clayface's days, life will be a "Feat of Clay."

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Charlie Collins: Ed Begley Jr.
The Joker: Mark Hamill
Harley Quinn: Arleen Sorkin

406-516 "The Cat and the Claw, Part II"
Airdate: September 12, 1992, Saturday morning
Director: Dick Sebast
Teleplay: Jules Dennis, Richard Mueller
Story: Sean Catherine Derek, Laren Bright
Story Editor: Derek
Music: Harvey R. Cohen
Storyboards: Joe Denton, Curt Geda, Glen Murakami, Doug Murphy
Animation Services: Akom
Layout Services: NOA
Catwoman teams with Batman to stop Red Claw, a ruthless terrorist who threatens Gotham City with a lethal viral plague.
Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Catwoman/Selina Kyle: Adrienne Barbeau
Mavin: Mary McDonald Lewis
Red Claw: Kate Mulgrew
Stern: Herb Edelman
Additional voices: Steve McGowan, Neil Ross, Frank Welker

406-505 "Pretty Poison" (a.k.a. "The Rose and the Thorn")
Airdate: September 14, 1992
Director: Boyd Kirkland
Teleplay: Tom Ruegger
Story: Paul Dini, Michael Reaves
Story Editors: Dini, Ruegger
Music: Shirley Walker, Lolita Ritmanis, Michael McCuiston
Storyboards: Curt Geda, Doug Murphy, Phil Norwood
Animation Services: Sunrise
District Attorney Harvey Dent unknowingly has Gotham Penitentiary built on the site of the rare Wild Thorny Rose. Five years later, an eco-maniac named Pamela Isley poisons Dent for revenge. (Isley and Dent next meet in "Almost Got 'Im.")
Mayor Hill: Lloyd Bochner
Bullock: Robert Costanzo
Gordon: Bob Hastings
Harvey Dent, Computer: Richard Moll
Alfred: Efrem Zimbalist Jr.
Poison Ivy/Pamela Isley: Diane Pershing
Renee Montoya: Ingrid Oliu
Additional voices: Melissa Manchester, Neil Ross

406-503 "Nothing to Fear"
Airdate: September 15, 1992
Director: Boyd Kirkland
Writers: Henry Gilroy, Sean Catherine Derek
Story Editor: Derek
Music: Shirley Walker
Storyboards: Humberto de la Fuente, Curt Geda, Jim Janes, Kirkland, Douglas Murphy

This is a breed of Poison Ivy that has thorns—sharp ones.

Animation Services: Dong Yang
Jonathan Crane, a former professor of psychology at Gotham State University, masks himself as the Scarecrow, who intoxicates his victims with a drug that causes people to hallucinate their worst fears.
Bullock: Robert Costanzo
Gordon: Bob Hastings
Alfred: Clive Revill
Summer Gleeson: Mari Devon
Dr. Long: Kevin McCarthy
Computer: Richard Moll
Scarecrow: Henry Polic II

406-509 "Be a Clown"
Airdate: September 16, 1992
Director: Frank Paur
Writers: Ted Pedersen, Steve Hayes
Story Editor: Laren Bright
Music: Michael McCuiston
Storyboards: Joe Denton, Jim Janes, Phil Norwood
Animation Services: Akom
Layout Services: NOA
The Mayor's son Jordan is enticed by the Joker to become his protégé.
Gordon: Bob Hastings
Mayor Hill: Lloyd Bochner
Real Jekko: Jim Cummings
Summer Gleeson: Mari Devon
The Joker: Mark Hamill
Jordan: Justin Shenkarow

406-526 "Appointment in Crime Alley"
Airdate: September 17, 1992
Director: Boyd Kirkland
Writer: Gerry Conway
Based on the comic book story by Dennis O'Neil, "No Hope in Crime Alley," *Detective Comics* #457
Story Editor: Michael Reaves
Music: Stu Balcomb
Storyboards: Kirkland, Lorenzo Martinez, Phil Norwood, Mark Wallace
Animation Services: Dong Yang
While commemorating his parents' death in Park Row, Batman uncovers a plot by Roland Daggett to dynamite the area for a new housing development.
Alfred: Efrem Zimbalist Jr.
Roland Daggett: Ed Asner
Summer Gleeson: Mari Devon
Women: Angel Harper
Nitro: David L. Lander
Dr. Leslie Thompkins: Diana Muldaur
Madman: Bob Ridgely
Girl: Alexander Simmons
Crocker: Jeffrey Tambor

406-507 "P.O.V."
Airdate: September 18, 1992
Director: Kevin Altieri
Teleplay/Story Editors: Sean Catherine Derek, Laren Bright
Story: Mitch Bryan
Music: Shirley Walker
Storyboards: Curt Geda, Doug Murphy, Tony Salmons, Alan Wright, Brad Rader
Animation Services: Spectrum
A stakeout involving Officer Renee Montoya, her partner Wilkes and Harvey Bullock goes bust. Suspended from duty, Montoya seeks to catch the drug dealers herself, with the unexpected help of Batman.
Bullock: Robert Costanzo
Gordon: Bob Hastings
Wilkes: Robbie Benson
Lt. Hackle: John Considine
Renee Montoya: Ingrid Oliu
Driller: Ron Perlman
Scarface: Marc Tubert

406-525 "The Clock King"
Airdate: September 21, 1992
Director: Kevin Altieri
Writer: David Wise
Story Editor: Martin Pasko
Music: Carlos Rodriguez
Storyboards: Mike Goguen, Rex Irvine, Brad Rader
Animation Services: Sunrise
Taking advice from Mayor Hill, efficiency expert Temple Fugate relaxes in a park. His mind snaps when he is late for a court appearance and loses $20 million by default. Seven years later, he reappears as the Clock King, seeking revenge.
Mayor Hill: Lloyd Bochner
Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.

Worry not, for there's "Nothing to Fear" from the Scarecrow.

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Summer Gleeson: Mari Devon
Office Boy: Jeff Bennett
Clock King: Alan Rachins

406-504 "The Last Laugh" (a.k.a. "The Joker's April Fools")
Airdate: September 22, 1992
Director: Kevin Altieri
Writer: Carl Swenson
Story Editor: Sean Catherine Derek
Music: Shirley Walker
Storyboards: Altieri, Curt Geda,

We all have two sides to our personalities...

Douglas Murphy, Brad Rader, Tony Salmons
Animation Services: Akom
It's April Fool's Day. Fumes from the Joker's river barge send Gotham's residents into fits of laughter. The Joker goes on a "shopping" spree. This episode experimented with using stock music.
Alfred: Efrem Zimbalist Jr.
Driver: Bob Hastings
The Joker: Mark Hamill
Summer Gleeson: Mari Devon
Jest: Pat Fraley
Computer: Richard Moll

406-529 "Eternal Youth"
Airdate: September 23, 1992
Director: Kevin Altieri
Writer: Beth Bornstein
Story Editor: Paul Dini
Music: Lolita Ritmanis
Storyboards: Altieri, Mike Goguen, Rex Irvine, Brad Rader
Animation Services: Sunrise
Poison Ivy lures millionaire industrialists to a health spa with the promise of eternal youth—but the formula turns the victims into plants. Among the victims: Alfred Pennyworth and his girl friend Maggie Page.
Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Lily: Julie Brown
Maggie Page: Paddy Edwards
Poison Ivy: Diane Pershing
Violet: Lynne Marie Stewart

406-510 "Two-Face, Part I"
Airdate: September 25, 1992
Director: Kevin Altieri
Teleplay: Randy Rogel
Story/Story Editor: Alan Burnett
Music: Shirley Walker
Storyboards: Altieri, Glen Murakami, Brad Rader, Tony Salmons
Animation Services: Tokyo Movie Shinsha Co., Ltd.
Crime boss Rupert Thorne learns of District Attorney Harvey Dent's schizophrenia, and threatens to expose his secret to the public. When Dent tries to take the evidence from Thorne, he is accidentally doused with acid and his dark side is unleashed, perhaps permanently.
Gordon: Bob Hastings
Harvey Dent/Two-Face: Richard Moll
Grace: Murphy Cross

...but do we all have two faces?

Summer Gleeson: Mari Devon
Doctor: Robert DoQui
Frankie: Matt Landers
Candace: Diane Michelle
Dr. Nora Crest: Linda Gary
Carlos: Marc Tubert
Rupert Thorne: John Vernon

406-517 "Two-Face, Part II"
Airdate: September 28, 1992
Director: Kevin Altieri
Writer: Randy Rogel
Story Editor: Alan Burnett
Music: Shirley Walker
Storyboards: Mike Goguen, Vicki Jenson, Brad Rader, Jim Smith
Animation Services: Dong Yang
Two-Face seeks revenge against Rupert Thorne, and a reunion with his former love Grace.
Paul Dini wrote a sequel, "Two Timer," published in The Batman and Robin Adventures *#1-#2.*
Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Grace: Murphy Cross
Doobie: Robert DoQui
Min. Mix: Mickey Dolenz
Frankie: Matt Landers
Candace: Diane Michelle
Two-Face: Richard Moll
Rupert Thorne: John Vernon

406-524 "Fear of Victory"
Airdate: September 29, 1992
Director: Dick Sebast
Writer: Samuel Warren Joseph
Story Editor: Laren Bright
Music: Lisa Bloom, Carlos

With a mug like his, how could he not have "The Last Laugh"?

Rodriguez, Shirley Walker
Storyboards: Ronaldo Del Carmen, Joe Denton, Curt Geda, Rex Irvine, Butch Lukic, Doug Murphy
Animation Services: Tokyo Movie Shinsha Co.
To raise money for his schemes, the Scarecrow fixes athletic events by sending starring athletes telegrams dusted with a fear-inducing chemical triggered by adrenaline. Among the victims: Dick Grayson.
Gordon: Bob Hastings
The Joker: Mark Hamill
Robin: Loren Lester
Brian: Brian Mitchell
Boseman: Chuck Moshontz
Scarecrow: Henry Polic II
Additional voices: Tim Curry, Laurie Johnson, Tom Williams

406-512 "I've Got Batman in My Basement"
Airdate: September 30, 1992
Director: Frank Paur
Writers: Sam Graham, Chris Hubbell
Story Editor: Laren Bright
Music: Shirley Walker
Storyboards: Joe Denton, Joe Horne, Butch Lukic, Glen Murakami, Doug Vandegrift, Mark Wallace
Animation Services: Dong Yang
When Batman is gassed by the Penguin, he is rescued by two junior detectives.
Sherman: Matthew Brooks
Nick: Adam Carl
Mrs. Grant: Lindsay Crouse
Frank: Richard Gilliland
Roberta: Denise Marco
Jay: Rob Paulsen
The Penguin: Paul Williams

406-523 "Vendetta"
Airdate: October 5, 1992
Director: Frank Paur
Writer: Michael Reaves
Story Editor: Martin Pasko
Music: Michael McCuiston
Storyboards: Joe Denton, Romeo Francisco, Curt Geda, Larry Houston, Rex Irvine, Butch Lukic, Doug Murphy
Animation Services: Spectrum
Harvey Bullock is implicated when a suspect is allegedly killed by a bomb. Batman uncovers the real culprit: Killer Croc.

Alfred has picked up a tip or two from *the* Detective.

Bullock: Robert Costanzo
Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Summer Gleeson: Mari Devon
Killer Croc: Aron Kincaid
Renee Montoya: Ingrid Oliu
Rupert Thorne: John Vernon

406-519 "Prophecy of Doom"
Airdate: October 6, 1992
Director: Frank Paur
Teleplay/Story Editor: Sean Catherine Derek
Story: Dennis Marks
Storyboards: Joe Denton, Romeo Francisco, Curt Geda, Ernie Guanlao, Larry Houston, Lorenzo Martinez, Doug Murphy, Mark Wallace
Animation Services: Akom
Layout Services: NOA

Bruce Wayne infiltrates the psychic cult of Nostromos, a doomsday prophet trying to bilk his wealthy patrons.

Alfred: Efrem Zimbalist Jr.
Nostromos: Michael Des Barres
Lucas: Aron Kincaid
Lisa: Heather Locklear
Ethan: William Windom

406-508 "The Forgotten"
Airdate: October 8, 1992
Director: Boyd Kirkland
Writers: Jules Dennis, Richard Mueller, Sean Catherine Derek
Story Editor: Derek
Music: Shirley Walker
Storyboards: Joe Denton, Curt Geda, Jim Janes, Doug Murphy, Phil Norwood
Animation Services: Dong Yang
Layout Services: NOA

When Bruce goes undercover to find missing transients, he is shanghaied to an illegal mining operation—and loses his memory.

Alfred: Efrem Zimbalist Jr.
Salvo: Lorin Dreyfuss
Dan Riley: Dorian Harewood
Boss Biggis: George Murdock
Ivan: Ian Patrick Williams
Computer: Richard Moll
Guard 1: Jay Thomas

Death roams during the "Night of the Ninja."

406-527 "Mad as a Hatter"
Airdate: October 12, 1992
Director: Frank Paur
Writer/Story Editor: Paul Dini
Music: Shirley Walker
Storyboards: Ronaldo Del Carmen, Romeo Francisco, Butch Lukic, Lorenzo Martinez
Animation Services: Akom
Layout Services: NOA

Jervis Tetch is an eccentric researcher enamored with Lewis Carroll's Alice in Wonderland*—and the lookalike Alice that works in his office. As the Mad Hatter, he uses circuitry cards that enable him to control others' minds.*

Alfred: Efrem Zimbalist Jr.
Police Dispatcher: Steve Bulen
Billy: David Haskell
The Mad Hatter: Roddy McDowall
Alice: Kimmy Robertson
Marcia Cates: Loretta Swit

406-531 "The Cape & Cowl Conspiracy"
Airdate: October 14, 1992
Director: Frank Paur
Writer: Elliot S! Maggin
Based on the comic book story "Death Trap," from *Detective* #450
Story Editor: Martin Pasko
Music: Beth Ertz, Mark Kevel
Storyboards: Ronaldo Del Carmen, Butch Lukic, Lorenzo Martinez
Animation Services: Dong Yang

A mercenary, Josiah Wormwood, uses deathtraps to extract information from his victims. Wormwood is commissioned to snare Batman's cape and cowl—and he succeeds. The Batsignal is introduced in this episode.

Gordon: Bob Hastings
Wormwood: Bud Cort
Josek: John Rhys-Davies
Matron: Gaille Heidemann
McWhirter: Mark Taylor

406-530 "Perchance to Dream"
Airdate: October 19, 1992
Director: Boyd Kirkland
Teleplay: Joe R. Landsdale
Story: Laren Bright, Michael Reaves
Story Editor: Reaves
Music: Shirley Walker
Storyboards: Phil Norwood, Debra Pugh, Bruce W. Timm, Mark Wallace
Animation Services: Dong Yang
Layout Services: NOA

Bruce Wayne wakes up to find his parents are alive, he's engaged to Selina Kyle and his life as Batman has only been a dream. But—someone else has assumed the role of Batman.

Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Selina Kyle: Adrienne Barbeau
Reporter: Brian Cummings
Mad Hatter: Roddy McDowall
Dr. Leslie Thompkins: Diana Muldaur

406-506 "The Underdwellers"
Airdate: October 21, 1992
Director: Frank Paur
Writers: Jules Dennis, Richard Mueller
Story Editor: Sean Catherine Derek
Music: Stu Balcomb, Lars Cutterham
Storyboards: Humberto de la Fuente, Joe Denton, Jim Janes, Will Meugnoit
Animation Services: Studio Junio

Batman confronts an underground ring of child thieves under the control of the Sewer King.

Alfred: Efrem Zimbalist Jr.
Matron: Victoria Carroll
Sewer King: Michael Pataki

Being spurned might make one "Mad as a Hatter."

406-534 "Night of the Ninja"
Airdate: October 26, 1992
Director: Kevin Altieri
Writer: Steve Perry
Story Editor: Michael Reaves
Music: Mark Koval

Dr. Hugo Strange got to the bottom of "The Strange Secret of Bruce Wayne."

Bruce Wayne and Harvey Dent were best friends, until acid made them bitter enemies.

Storyboards: Altieri, Mike Goguen, Brad Rader
Animation Services: Dong Yang

Wayne Enterprises companies are robbed by a ninja, Kyodai-Ken, a man from Bruce Wayne's past—the only student at the martial arts school to consistently defeat Bruce.

Adam West cameoed as the man to fear in "Beware the Gray Ghost."

Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Sensei Yoru: Chao-Li Chi
Summer Gleeson: Mari Devon
The Ninja/Kyodai-Ken: Robert Ito
Night Manager: Buster Jones
Robin: Loren Lester

406-536 "The Strange Secret of Bruce Wayne"
Airdate: October 29, 1992
Director: Frank Paur
Teleplay: Judith & Garfield Reeves-Stevens
Story: David Wise
Based on the comic book stories by Steve Englehart, from *Detective* #471, #472
Story Editors: Martin Pasko, Michael Reaves
Music: Lolita Ritmanis
Storyboards: Ronaldo Del Carmen, Butch Lukic, Lorenzo Martinez, Michael Diederich
Animation Services: Akom

While investigating the Yucca Springs Health Resort, Bruce Wayne subjects himself to a therapy session that reveals his superhero identity—evidence that Dr. Hugo Strange offers to sell to the highest bidder: The Joker, Penguin or Two-Face.

Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Hugo Strange: Ray Buktenica
The Joker: Mark Hamill
Robin: Loren Lester
Two-Face: Richard Moll
Renee Montoya: Ingrid Oliu
The Penguin: Paul Williams
Judge Maria Vargas: Carmen Zapata

406-541 "Tyger, Tyger"
Airdate: October 30, 1992
Director: Michael Paur
Teleplay: Cherie Wilkerson
Story: Michael Reaves, Randy Rogel
Story Editor: Reaves
Music: Todd Mayer
Storyboards: Ronaldo Del Carmen, Butch Lukic, Lorenzo Martinez
Animation Services: Dong Yang
Layout Services: Spectrum

Mad scientist Dr. Dorian injects Catwoman with a serum that transforms her into a mutant cat. Tygrus, a test-tube monster, falls in love with her.

Alfred: Efrem Zimbalist Jr.
Catwoman: Adrienne Barbeau
Tygrus, Zoo Guard: Jim Cummings
Dr. Dorian: Joseph Maher
Dr. Langstrom: Marc Singer

406-528 "Dreams in Darkness"
Airdate: November 3, 1992
Director: Dick Sebast
Writers: Judith & Garfield Reeves-Stevens
Story Editor: Michael Reaves
Music: Todd Haven
Storyboards: Joe Denton, Curt Geda, Doug Murphy
Animation Services: Studio Junio Inc.

A drugged Batman is locked in Arkham Asylum. No one believes him when he claims that the Scarecrow is about to contaminate Gotham's water supply with a fear-inducing chemical.

Alfred: Efrem Zimbalist Jr.
Dr. Bartholomew: Richard Dysart
Dr. Wu: Takayo Fischer
Robin (hallucination): Loren Lester
Scarecrow: Henry Polic II
Orderly: Ron Taylor

405-518 "Beware the Gray Ghost"
Airdate: November 4, 1992
Director: Boyd Kirkland
Teleplay: Garin Wolf, Tom Ruegger
Story: Dennis O'Flaherty, Ruegger
Storyboards: Joe Denton, Lorenzo Martinez, Phillip Norwood, Mark Wallace
Animation Services: Spectrum

As a kid, Bruce Wayne was inspired by a TV crimefighter called the Gray Ghost. Years later, a mysterious Mad Bomber is patterning his crimes after the old series, implicating actor Simon Trent.

Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Summer Gleeson: Mari Devon
Narrator: Joe Leahy
The Mad Bomber/Ted Dymer: Bruce W. Timm
The Gray Ghost/Simon Trent: Adam West

406-535 "Catscratch Fever"
Airdate: November 5, 1992
Director: Boyd Kirkland
Teleplay: Buzz Dixon
Story/Story Editor: Sean Catherine Derek
Music: Harvey R. Cohen
Storyboards: Phil Norwood,

Foolish Penguin! Bats rule the night air in Gotham City.

Debra Pugh, Mark Wallace
Animation Services: Akom

Sequel to "The Cat and the Claw." While on a five-year probation, Catwoman uncovers a plot by Roland Daggett to infect stray animals with a plague, then sell the antidote for profit. Daggett's thugs infect Catwoman and her pet, Isis.

Alfred: Efrem Zimbalist Jr.
Roland Daggett: Ed Asner
Catwoman: Adrienne Barbeau
Judge: Virginia Capers
Jessy: Denny Dillon
Maven: Mary McDonald-Lewis
Radio D.J.: Danny Mann
Renee Montoya: Ingrid Oliu
Lucius Fox: Brock Peters
Isis: Frank Welker
Professor Milo: Treat Williams

406-549 "I Am the Night"
Airdate: November 9, 1992; Rep. December 13, 1992 prime-time
Director: Boyd Kirkland
Writer/Story Editor: Michael Reaves
Music: Michael McCuiston
Storyboards: Andy Gaskill, Phil Norwood, Debra Pugh
Animation Services: Sunrise

Tired of fighting never-ending battles, Batman gives up after Gordon is critically wounded during a police raid. Introducing Barbara Gordon.

Gordon: Bob Hastings
Bullock: Robert Costanzo
Alfred: Efrem Zimbalist Jr.
Summer Gleeson: Mari Devon
Jazzman: Brian George
Barbara Gordon: Melissa Gilbert
Wizard: Seth Green
Robin: Loren Lester
Dr. Leslie Thompkins: Diana Muldaur
Monk: Sal Viscuso
Judge Vargas: Carmen Zapata

406-546 "Almost Got 'Im!"
Airdate: November 10, 1992
Director: Eric Radomski
Writer/Story Editor: Paul Dini
Music: Stuart V. Balcomb
Storyboards: Andy Gaskill, Gary Graham, Glen Murakami
Animation Services: Dong Yang
Layout Services: Spectrum

On the lam from the law, Batman's greatest foes—the Joker, Penguin, Two-Face, Killer Croc and Poison Ivy—seek refuge in a tavern, where they recall the times they "almost got 'im." Guest starring Catwoman and Harley Quinn.

Catwoman: Adrienne Barbeau
The Joker: Mark Hamill
Killer Croc: Aron Kincaid
Two-Face: Richard Moll
Poison Ivy: Diane Pershing
Harley Quinn: Arleen Sorkin
The Penguin: Paul Williams

406-542 "Moon of the Wolf"
Airdate: November 11, 1992
Director: Dick Sebast
Writer: Len Wein

Surprise! There's a Bat-booby prize just for you, Joker.

Based on the comic book story by Wein, "Moon of the Wolf," from *Batman* #255
Story Editor: Martin Pasko
Music: Richard Bronskill
Storyboards: Joe Denton, Mike Goguen, Doug Murphy
Animation Services: Akom

Batman battles a chemically created werewolf.

Gordon: Bob Hastings
Bullock: Robert Costanzo
Alfred: Efrem Zimbalist Jr.
Romulus: Harry Hamlin
Andrea: Janet May
Hamner: Peter Scolari
Werewolf FX: Frank Welker
Professor Milo: Treat Williams

406-545 "Terror in the Sky" (a.k.a. "Bride of the Bat")
Airdate: November 12, 1992
Director: Boyd Kirkland
Teleplay: Mark Saraceni
Story: Steve Perry, Saraceni
Story Editors: Martin Pasko, Michael Reaves
Music: Shirley Walker
Storyboards: Yi Chi Chen, Phil Norwood, Debra Pugh
Animation Services: Dong Yang

Sequel to "On Leather Wings." Dr. Langstrom is accused when a bat creature once again terrorizes Gotham—but is it really the Man-Bat?

Alfred: Efrem Zimbalist Jr.
Dr. March: Rene Auberjonois
She-Bat/Francine Langstrom: Meredith Macrae
Flight Attendant: Pat Musick
2nd Longshoreman: Peter Renaday
Dr. Langstrom: Marc Singer

406-502 "Christmas With the Joker"
Airdate: November 13, 1992; Rep. December 25, 1992
Director: Kent Butterworth
Writer: Eddie Gorodetsky
Story Editors: Sean Catherine Derek, Paul Dini
Music: Michael McCuiston, Lolita Ritmanis, Shirley Walker
Storyboards: Owen Fitzgerald, Curt Geda, Tim Gula, Joe Horne, Jim Janes, Doug Murphy, Michael Sosnowski, Marc Schirmeister
Animation Services: Akom

The Joker terrorizes Commissioner Gordon, Summer Gleeson and Harvey Bullock on his Christmas TV special—and he'll kill them all unless Batman shows up on time.

Bullock: Robert Costanzo
Gordon: Bob Hastings
Alfred: Clive Revill
The Joker: Mark Hamill
Summer Gleeson: Mari Devon
Robin: Loren Lester

406-538 "Heart of Steel, Part I"
Airdate: November 16, 1992
Director: Kevin Altieri
Writer: Brynne Stephens
Story Editor: Michael Reaves
Music: Richard Bronskill, Tamara Kline
Storyboards: Mike Goguen, Brad Rader
Animation Services: Sunrise

HARDAC (Holographic Analytical Reciprocating Digital Computer) tries to take over Gotham City with an army of mechanical clones. His drone, Randa, infiltrates Wayne Enterprises to steal "wetware" programs. At Wayne Manor, she discovers Bruce's secret identity.

Gordon: Bob Hastings

***Batman: Mask of the Phantasm* offered a feature-sized villain.**

Alfred: Efrem Zimbalist Jr.
HARDAC: Jeff Bennett
Barbara Gordon: Melissa Gilbert
Randa: Leslie Easterbrook
Lucius Fox: Brock Peters
Karl Rossum: William Sanderson

406-544 "Heart of Steel, Part II"
Airdate: November 17, 1992
Director: Kevin Altieri
Writer: Brynne Stephens
Story Editor: Michael Reaves
Music: Carl Johnson
Storyboards: Altieri, Mike Goguen, Brad Rader, Mark Wallace
Animation Services: Sunrise
Barbara Gordon helps Batman battle HARDAC and its robotic clones. Robot builder Rossum appears next in "His Silicon Soul."
Gordon: Bob Hastings
Mayor Hill: Lloyd Bochner
Bullock: Robert Costanzo
Alfred: Efrem Zimbalist Jr.
HARDAC: Jeff Bennett
Barbara Gordon: Melissa Gilbert
Randa: Leslie Easterbrook
Lucius Fox: Brock Peters
Karl Rossum: William Sanderson

406-539 "If You're So Smart, Why Aren't You Rich?"
Airdate: November 18, 1992
Director: Eric Radomski
Writer: David Wise
Story Editor: Martin Pasko
Music: Carlos Rodriguez
Storyboards: Gary Graham, Dan Riba, Jeff Snow, Bruce W. Timm
Animation Services: Blue Pencil, S.I.
Ink & Paint Services: Jade Animation Productions Ltd.
Edward Nygma, puzzle expert and computer genius, threatens the life of his former employer, Dan Mockridge, who exploited Nygma's video game two years earlier.
Alfred: Efrem Zimbalist Jr.
The Riddler: John Glover
Dan Mockridge: Gary Frank
Robin: Loren Lester
Lucius Fox/Minotaur: Brock Peters
Henchman: Hal Rayle
Available on video.

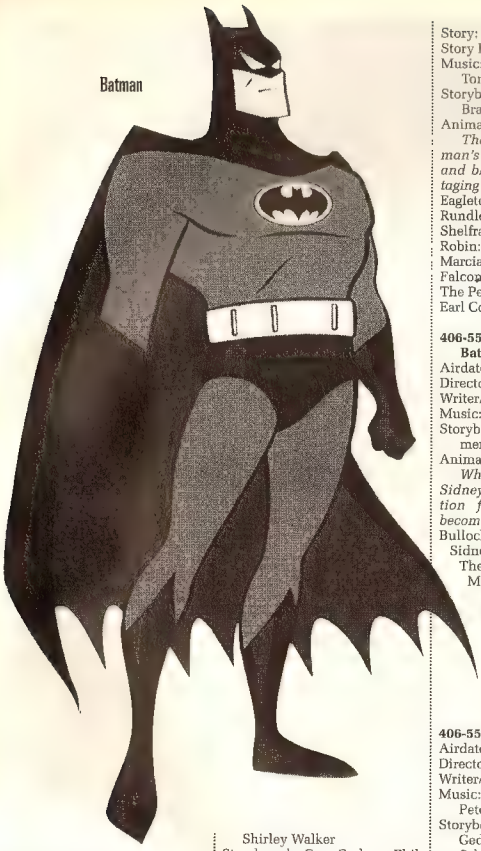
406-540 "Joker's Wild"
Airdate: November 19, 1992
Director: Boyd Kirkland
Writer/Story Editor: Paul Dini
Music: Todd Haven
Storyboards: Phil Norwood, Debra Pugh, Mark Wallace
Animation Services: Akom
Layout Services: Mr. Big Cartoons
The Joker is infuriated when a $300,000,000 casino is fashioned in his likeness, so he plans to blow it up—which is what the casino owner wants. Cameo by Bugs Bunny.
Alfred: Efrem Zimbalist Jr.
Summer Gleeson: Mari Devon
The Joker: Mark Hamill
Cameron Kaiser: Harry Hamlin
Security Guard: Ernie Hudson
Irving: Brion James
Poison Ivy: Diane Pershing
TV Host: Roger Rose

406-560 "His Silicon Soul"
Airdate: November 20, 1992
Director: Boyd Kirkland
Writers: Marty Isenberg, Robert N. Skir
Story Editor: Michael Reaves
Music: Carl Johnson, Harvey R. Cohen
Storyboards: Boyd Kirkland, Phil Norwood, Debra Pugh, Jeff Snow
Animation Services: Dong Yang
Layout Services: Spectrum
A robot duplicate of Batman is on the loose. Sequel to "Heart of Steel." Rossum appears again in "Deep Freeze."
Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Karl Rossum: William Sanderson
HARDAC: Jeff Bennett
Computer: Richard Moll

406-550 "Off-Balance"
Airdate: November 23, 1992
Director: Kevin Altieri
Writer: Len Wein
Based on the comic book story by Dennis O'Neil, "Off-Balance," from *Detective* #411.
Story Editor: Martin Pasko
Music: Mark Koval, Michael McCuiston
Storyboards: Altieri, Mike Goguen, Brad Rader, Mark Wallace
Animation services: Sunrise
The Society of Shadows steal WayneTech's Sonic Drill. They're led by Vertigo, whose rays can upset an opponent's equilibrium. This episode introduces Ra's al Ghul and his daughter Talia—who unmasks Batman!
Gordon: Bob Hastings
Bullock: Robert Costanzo
Alfred: Efrem Zimbalist Jr.
Shadow Agent: Barry Dennen
Lucius Fox: Brock Peters
Talia: Helen Slater
Twitch: Chick Vennera
Ra's al Ghul: David Warner
Vertigo: Michael York

406-548 "What is Reality?"
Airdate: November 24, 1992
Director: Dick Sebast
Writers: Marty Isenberg, Robert N. Skir
Story Editor: Martin Pasko
Music: Richard Bronskill
Storyboards: Joe Denton, Curt Geda, Doug Murphy
Animation Services: Akom
The Riddler traps Batman and Gordon in a deadly virtual reality game. Sequel to "If You're So Smart, Why Aren't You Rich?"
Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Clerk: Bever-Leigh Banfield
Riddler/Edward Nygma: John Glover
Robin: Loren Lester
Broker: Hal Rayle

406-533 "The Laughing Fish"
Airdate: January 10, 1993 prime-time
Director: Bruce W. Timm
Writer/Story Editor: Paul Dini
Based on the comic book stories: "The Laughing Fish," *Detective* #475, by Steve Englehart; "Sign of the Joker," *Detective* #476, by Englehart; 'The Joker's Five-Way Revenge," *Batman* #251, by Dennis O'Neil.



Music: Shirley Walker
Storyboards: Ronaldo Del Carmen, Larry Houston, Glen Murakami, Dan Riba, Jeff Snow, Timm
Animation Services: Dong Yang
Layout Services: Spectrum
The Joker stocks Gotham's waterfront with Joker-face fish, then demands copyright on them.
Gordon: Bob Hastings
Bullock, Rocco: Robert Costanzo
Alfred: Efrem Zimbalist Jr.
G. Carl Francis: George Dzundza
The Joker: Mark Hamill
Harley Quinn: Arleen Sorkin

4067-556 "Harley & Ivy"
Airdate: January 18, 1993
Director: Boyd Kirkland
Writer/Story Editor: Paul Dini
Music: Michael McCuiston, Peter Davidson, Shirley Walker
Storyboards: Gary Graham, Phil Norwood, Debra Pugh, Jeff Snow
Animation Services: Dong Yang
Layout Services: Tokyo Movie Shinsha Co.
When the Joker kicks Harley Quinn out of his gang, she teams up with Poison Ivy. Together, they're more successful at crime than the Joker ever was.
Rocco: Robert Costanzo
Alfred: Efrem Zimbalist Jr.
The Joker: Mark Hamill
Renee Montoya: Ingrid Oliu
Poison Ivy: Diane Pershing
Perigrenators Club Chairman: Neil Ross
Harley Quinn: Arleen Sorkin

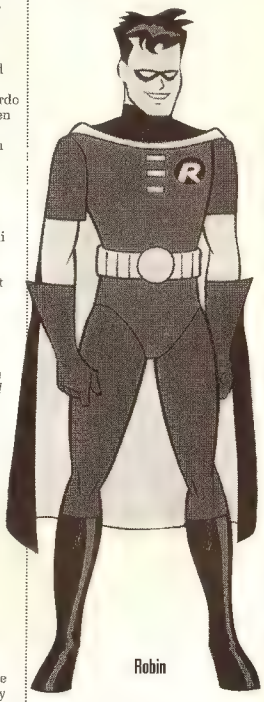
406-555 "The Mechanic" (a.k.a. "The Man Who Built the Batmobile")
Airdate: January 24, 1993
Director: Kevin Altieri
Teleplay: Randy Rogel
Story: Steve Perry, Laren Bright
Story Editor: Martin Pasko
Music: John Tatgenhorst, Peter Tomashek
Storyboards: Mike Goguen, Brad Rader, Mark Wallace
Animation Services: Akom
The Penguin locates Batman's mechanic, Earl Cooper, and blackmails him into sabotaging the Batmobile.
Eagleton: John de Lancie
Rundle: Steve Franken
Shelfrake: Barry Gordon
Robin: Loren Lester
Marcia Cooper: Candy Brown
Falcone: Walter Olkewicz
The Penguin: Paul Williams
Earl Cooper: Paul Winfield

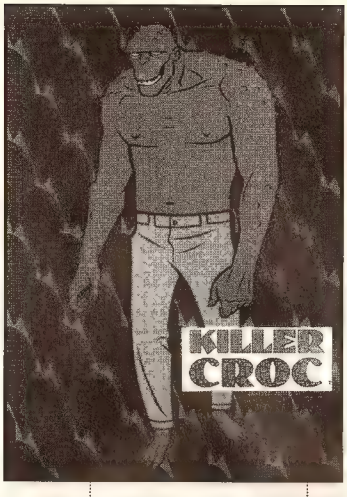
406-551 "The Man Who Killed Batman"
Airdate: February 1, 1993
Director: Bruce W. Timm
Writer/Story Editor: Paul Dini
Music: Shirley Walker
Storyboards: Ronaldo Del Carmen, Gary Graham, Timm
Animation Services: Sunrise
When an underworld loser, Sidney Debris, gains a reputation for killing Batman, he becomes the Joker's target.
Bullock: Robert Costanzo
Sidney Debris: Matt Frewer
The Joker: Mark Hamill
Murphy: Maurice LaMarche
Renee Montoya: Ingrid Oliu
Eddie G: Robert Picardo
Harley Quinn: Arleen Sorkin
Rupert Thorne: John Vernon

406-554 "Zatanna"
Airdate: February 2, 1993
Director: Dick Sebast
Writer/Story Editor: Paul Dini
Music: Nerida Tyson-Chew, Peter Tomashek
Storyboards: Joe Denton, Curt Geda, Doug Murphy, Sebast
Animation Services: Dong Yang
Layout Services: Spectrum
A lovely magician from Bruce Wayne's past is framed for robbing the Gotham Mint.
Zatanna: Julie Brown
Irving Fauncewater: Zale Kessler
Zatara: Vincent Schiavelli
Red: Bruce W. Timm
Dr. Montague Kane: Michael York

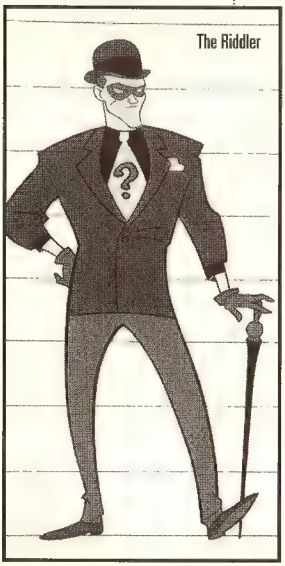
406-532 "Robin's Reckoning, Part I"
Airdate: February 7, 1993 prime-time
Director: Dick Sebast
Writer: Randy Rogel
Story Editors: Laren Bright, Alan Burnett
Music: Carlos Rodriguez
Storyboards: Joe Denton, Mike Diederich, Curt Geda, Gary Graham, Doug Murphy, Debra Pugh
Animation Services: Spectrum
Robin recalls his tragic origin as he discovers Batman is on the trail of Tony Zucco, the murderer of his parents—but Batman won't let Robin on the case.
Dolan: Paul Eiding
Robin/Dick Grayson: Loren Lester
Stromwell: Eugene Roche
Young Dick Grayson: Joe Simmrin
Tony Zucco: Thomas Wilson
Additional Voices: Ed Gilbert, Brion James, Diane Pershing, Roger Rose

406-547 "Birds of a Feather"
Airdate: February 8, 1993
Director: Frank Paur
Teleplay: Brynne Stephens
Story: Chuck Menville
Story Editor: Laren Bright
Music: Shirley Walker
Storyboards: Ronaldo Del Carmen, Butch Lukic, Lorenzo Martinez
Animation & Layout Services: Mr. Big Cartoons
When a frustrated Penguin decides to reform, he falls in





love with Veronica Vreeland, unaware she is dating him as a lark to embarrass him before her high society friends.
Gordon: Bob Hastings
Veronica Vreeland: Marilu Henner
Pierce: Sam McMurray
Jake: Neil Ross
Guard: Danny Wells
The Penguin: Paul Williams



406-537 "Robin's Reckoning, Part II"
Airdate: February 14, 1993
prime-time
Director: Dick Sebast
Writer: Randy Rogel
Story Editors: Laren Bright, Alan Burnett
Music: Peter Tomashek
Storyboards: Joe Denton, Curt Geda, Gary Graham, Doug Murphy
Animation Services: Dong Yang
Layout Services: Spectrum
At Gotham's waterfront, Batman and an angry Robin corner the Graysons' murderer. This episode won a prime-time Emmy award.
Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Chi-Chi: Rebecca Gilchrist
Berty: Linda Gary
Lennie: Charles Howerton
Robin/Dick Grayson: Loren Lester
Young Dick Grayson: Joey Simmrin
Bus Driver: Lionel Mark Smith
Tony Zucco: Thomas Wilson

406-558 "Blind as a Bat"
Airdate: February 22, 1993
Directors: Dick Sebast, Dan Riba
Teleplay: Len Wein
Story: Mike Underwood, Wein
Story Editor: Martin Pasko
Music: Steve Chesna, James Stemple
Storyboards: Joe Denton, Andy Gaskill, Curt Geda, Gary Graham, Doug Murphy
The Penguin blinds Batman when he steals a hi-tech stealth helicopter, the Raven X-111, and with it threatens Gotham City.
Gordon: Bob Hastings
Mayor Hill: Lloyd Bochner
Bullock: Robert Costanzo
Alfred: Efrem Zimbalist Jr.
The Penguin: Paul Williams
Dr. Lee: Haunaki Minn
Falcone: Walter Olkewicz
Eagleton: John de Lancie
Sheldrake: Barry Gordon
Computer: Jeff Bennett
Dr. Leslie Thompkins: Diana Muldaur

406-543 "Day of the Samurai"
Airdate: February 23, 1993
Director: Bruce Timm
Writer: Steve Perry
Story Editor: Michael Reaves
Music: Carlos Rodriguez
Storyboards: Mike Diederich, Mike Goguen, Gary Graham, Brad Rader, Bruce W. Timm, Mark Wallace
Animation Services: Blue Pencil, S.I.
Ink & Paint Services: Jade Animation Productions, Ltd.
Sequel to "Night of the Ninja." Batman's nemesis Kyodai-Ken learns the secret Onemri-touch, the martial arts touch of death. He kidnaps Alfred and challenges Batman to a duel near an exploding volcano.
Alfred: Efrem Zimbalist Jr.
The Ninja: Robert Ito
Kairi: Julia Koto
Sensei Yoru: Goh Misawa

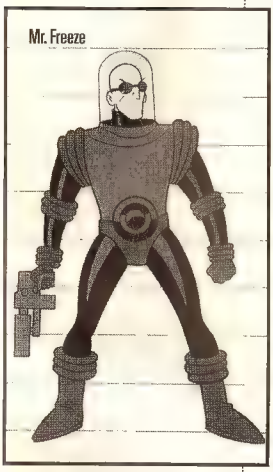
406-515 "See No Evil"
Airdate: February 24, 1993
Director: Dan Riba
Writer/Story Editor: Martin Pasko
Music: Shirley Walker
Storyboards: Joe Denton, Curt Geda, Gary Graham, Doug Murphy, Jeff Snow
Animation Services: Dong Yang
Layout Services: Spectrum
Little Kimberly Ventress has an imaginary friend, Mojo, who turns out to be her father, using a light-refracting suit developed at WayneTech. Divorced from his wife, Ventress uses the suit to kidnap his daughter.
Elliot: Dick Erdman
Sam Giddell: Danny Goldman
Lloyd Ventress: Michael Gross
Hartness: Ken Howard
Kimmy: Elizabeth Moss
Security Guard: Chuck Olson
Lucius Fox: Brock Peters
Helen: Jean Smart

406-559 "The Demon's Quest, Part I"
Airdate: May 3, 1993
Director: Kevin Altieri
Writer: Dennis O'Neil
Based on the comic book story by O'Neil, "Demon's Quest," *Batman* #232. Also, *Batman* #242-244
Story Editor: Martin Pasko
Music: Michael McCuiston
Storyboards: Altieri, Joe Denton, Curt Geda, Mike Goguen, Gary Graham, Doug Murphy, Brad Rader, Mark Wallace
Animation Services: Tokyo Movie Shinsha Co.
Robin is kidnapped by a mysterious villain who knows his and Batman's secret identities.
Alfred: Efrem Zimbalist Jr.
Robin: Loren Lester
Talia: Helen Slater
Ubu: Manu Topou
Ra's al Ghul: David Warner
Thug: Frank Welker

406-563 "The Demon's Quest, Part II"
Director: Kevin Altieri
Teleplay: Len Wein
Story: Dennis O'Neil, Wein
Based on the comic book story by O'Neil, "Demon's Quest," from *Batman* #232. Also, *Batman* #242-244.
Story Editor: Martin Pasko
Music: Harvey R. Cohen
Storyboards: Altieri, Mike Goguen, Gary Graham, Mark Wallace
Animation Services: Tokyo

Movie Shinsha Co.
Ra's al Ghul threatens to destroy humanity by detonating bombs in Lazarus Pits throughout the globe.
Ubu: George Dicenzo
Captor: Charles Howerton
Robin: Loren Lester
Talia: Helen Slater
Ra's al Ghul: David Warner

406-564 "Read My Lips"
Airdate: May 10, 1993
Director: Boyd Kirkland
Teleplay: Joe R. Lansdale
Story: Alan Burnett, Michael Reaves
Story Editor: Reaves
Music: Shirley Walker
Storyboards: Phil Norwood, Debra Pugh, Jeff Snow
Animation Services: Tokyo Movie Shinsha Co.
Gotham is terrorized by the criminal genius Scarface—a ventriloquist's dummy.
Gordon: Bob Hastings



Alfred: Efrem Zimbalist Jr.
Rhino: Earl Boen
Ventriloquist/Scarface: George Dzundza
Manager: Joe Piscopo
Ratso: Neil Ross

406-562 "Fire from Olympus"
Airdate: May 24, 1993
Director: Dan Riba
Writers: Judith & Garfield Reeves-Stevens
Story Editor: Paul Dini
Music: Shirley Walker
Storyboards: Joe Denton, Curt Geda, Doug Murphy, Dan Riba
Animation Services: Dong Yang
Layout Services: Spectrum
From atop his skyscraper, named Olympus, Greek shipping magnate Maxie Zeus threatens Gotham with a lightning cannon.
Gordon: Bob Hastings
Clio: Bess Armstrong
Doctor: Vernee Watson-Johnson
Stavros: Nicholas Savalas
Maxie Zeus: Steve Susskind

SECOND SEASON, 1993-1994
(First season episodes moved to second season)

406-557 "Shadow of the Bat, Part I"
Airdate: September 13, 1993
Director: Frank Paur
Writer: Brynne Stephens
Story Editor: Michael Reaves
Music: Shirley Walker
Storyboards: Ronaldo Del Carmen, Butch Lukic, Lorenzo Martinez
Animation Services: Dong Yang
Layout Services: Spectrum
When Commissioner Gordon is framed, Barbara Gordon tries to clear her father as Batgirl. This episode also introduces Gotham's new district attorney, Janet Van Dorn.
Gordon: Bob Hastings
Bullock: Robert Costanzo
Alfred: Efrem Zimbalist Jr.
Mad Dog: Greg Burson
Summer Gleeson: Mari Devon
Batgirl/Barbara Gordon: Melissa Gilbert
Robin/Dick Grayson: Loren Lester
Deputy Commissioner Gil Mason: Tim Matheson
Janet Van Dorn: Lynette Mattey
Two-Face: Richard Moll
Rupert Thorne: John Vernon
Available on video.

406-561 "Shadow of the Bat, Part II"
Airdate: September 14, 1993
Director: Frank Paur
Writer: Brynne Stephens
Story Editor: Michael Reaves
Music: Harvey R. Cohen
Storyboards: Ronaldo Del Carmen, Andy Gaskill, Butch Lukic
Animation Services: Dong Yang
Layout Services: Spectrum
With Batman and Robin trapped in a flooded subway, it's up to Batgirl to rescue Commissioner Gordon from Two-Face. She's unmasked by Gil Mason.
Gordon: Bob Hastings
Bullock: Robert Costanzo
Alfred: Efrem Zimbalist Jr.
Mad Dog: Greg Burson
Summer Gleeson: Mari Devon
Batgirl/Barbara Gordon: Melissa Gilbert

Robin/Dick Grayson: Loren Lester
Gil Mason: Tim Matheson
Two-Face: Richard Moll
Available on video.

406-552 "Mudslide"
Airdate: September 15, 1993
Director: Eric Radomski
Teleplay: Steve Perry
Story: Alan Burnett
Story Editor: Michael Reaves
Music: Shirley Walker
Storyboards: Andy Gaskill, Gary Graham, Radomski
Animation Services: Studio Junio
As Clayface's body deteriorates, he confronts Batman in a showdown battle atop a cliff.
Alfred: Efrem Zimbalist Jr.
Billy: Rob Clotworthy
Stella Bates: Pat Musick
Clayface: Ron Perlman
Fiancée (on TV): Marcia Wallace

406-565 "The Worry Men"
Airdate: September 16, 1993
Director: Frank Paur
Writer/Story Editor: Paul Dini
Music: Lolita Ritmanis
Storyboards: Brian Burr Chin, Ronaldo Del Carmen, Butch Lukic, Phil Norwood
Animation Services: Spectrum
After returning from a trip to Central America, Veronica Vreeland gives her wealthy friends Worry Men dolls to put under their pillows. According to legend, the Worry Men absorb people's worries at night. But these dolls cause their owners—including Bruce Wayne—to steal for their makers.
Alfred: Efrem Zimbalist Jr.
Hayden Sloane: LeVar Burton
Veronica Vreeland: Marilu Henner
Dana Blessing; Vernee Watson-Johnson
Mad Hatter: Roddy McDowall
Jaguar Shaman: Roger Rose

406-553 "Paging the Crime Doctor"
Airdate: September 17, 1993
Director: Frank Paur
Teleplay: Martin Pasko, Randy Rogel
Story: Mike W. Barr, Laren Bright
Story Editor: Pasko
Music: Shirley Walker
Storyboards: Ronaldo Del Carmen, Butch Lukic, Lorenzo Martinez, Phil Norwood
Animation Services: Dong Yang
Leslie Thompkins is kidnapped to perform surgery on ailing crime boss Rupert Thorne.
Alfred: Efrem Zimbalist Jr.
Hoffman: Rodger Bumpass
Dr. Matthew Thorne: Joseph Campanella
Women: Linda Dangcil
Chubb: George Dzundza
Beechum: Gary Kroeger
Dr. Leslie Thompkins: Diana Muldaur
Rupert Thorne: John Vernon

406-095 *Batman: Mask of the Phantasm*
Release Date: December 25, 1993
Screenplay: Alan Burnett, Paul Dini, Martin Pasko, Michael Reaves
Story: Alan Burnett
Sequence Directors: Kevin

Commissioner James Gordon

Altieri, Boyd Kirkland, Frank Paur, Dan Riba
Directors: Eric Radomski, Bruce W. Timm
Co-Producers: Burnett, Radomski, Timm
Producers: Benjamin Melnicker, Michael Uslan
Executive Producer: Tom Ruegger
Editor: Al Breitenbach
Music: Shirley Walker
Orchestrations: Ian Walker, Lolita Ritmanis, Peter Tomashek, Harvey R. Cohen, Michael McCuiston, Larry Renoh
Production Manager: Haven Alexander
Character Design: Chen-Yi Chang, Michael Diedrich, Craig Kellman, Glen Murakami, Dexter Smith, Timm
Background Supervisor: Ted Blackman
Background Styling: Radomski
Vehicle and Prop Design: Trish Burgio, Jonathan Fisher, Shayne Poindexter
Overseas Animation Supervisor: Ric Machin
Overseas Background Supervisor: Don Schweikert
Overseas Coordinator: Clive Nakayashiki
Digital Animation: Alan Brown, Bo Ferger, Hiroki Itokazu, Vicki Latham, Radomski
Storyboards: Troy Adomitis, Altieri, Gregg Davidson, Ronaldo Del Carmen, Joe Denton, Curt Geda, Mike Goguen, Kirkland, Butch Lukic, Doug Murphy, Paur, Brad Rader, Riba, Jeff Snow, Timm, Mark Wallace
Animation Services: Dong Yang
Layout Services: Spectrum

Batman confronts a mysterious vigilante, Phantasm, who uses Batman's methods of hunting criminals to kill them. The underworld believes Phantasm is really Batman gone rogue. To protect themselves, they forge an alliance with the Joker.

"Chuckie" Sol is named after Los Angeles film critic Charles Solomon. Andrea was named after the casting and voice director.

Batman/Bruce Wayne: Kevin Conroy
Alfred: Efrem Zimbalist Jr.
Gordon: Bob Hastings
Bullock: Robert Costanzo
The Joker: Mark Hamill
Andrea Beaumont: Dana Delany
Salvatore Valestra: Abe Vigoda
Councilman Arthur Reeves: Hart Bochner
Carl Beaumont: Stacy Keach Jr.
"Chuckie" Sol: Dick Miller
Beauty #4: Marilu Henner
Phantasm voice design: Wayne L. Artman
Additional voices: Jane Downs, Pat Musick, Vernee Watson-Johnson, Ed Gilbert, Peter Renaday, Jeff Bennett, Charles Howarton, Thom Pinto, Neil Ross

SECOND SEASON-SPECIFIC EPISODES (1994)

406-570 "House and Garden"
Airdate: May 2, 1994
Director: Boyd Kirkland
Writer/Story Editor: Paul Dini
Music: Shirley Walker
Storyboards: Gregg Davidson, Ronaldo Del Carmen, Phil Norwood
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor: Don Schweikert

Poison Ivy is released from Arkham Asylum. She reforms, marries and relocates to a Gotham suburb. But who's poisoning wealthy bachelors with plant toxins?

Robin: Loren Lester
Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Saunders: Jim Cummings
Chris Carlyle: Scott McAfee
Cindy: Megan Mullally
Doctor: Paul Nakauchi
Poison Ivy: Diane Pershing
Kelly Carlyle: Christopher Pickering
Dr. Steven Carlyle: Peter Strauss

406-566 "Sideshow"
Airdate: May 3, 1994
Director: Boyd Kirkland
Teleplay: Michael Reaves, Brynne Stephens
Story/Story Editor: Reaves
Based on the story by Dennis O'Neil, "A Vow from the Grave," from *Detective* #410.
Music: Michael McCuiston
Storyboards. Ronaldo Del Carmen, Curt Geda, Larry Houston, Butch Lukic, Doug Murphy, Phil Norwood, Jeff Snow
Animation Services: Dong Yang
Layout Services: Spectrum

Breaking free from a prison train, Killer Croc allies himself with a sideshow troupe at a mountain farm.

Goliath: Brad Garrett
Billy: Whitby Hertford
Killer Croc: Aron Kincaid
Richard: Kenneth Mars
May and June: JoBeth Williams

406-569 "Avatar"
Airdate: May 9, 1994
Director: Kevin Altieri
Writer/Story Editor: Michael Reaves
Music: Carlos Rodriguez
Storyboards: Altieri, Joe Denton, Michael Goguen, Brad Rader, Bruce W. Timm, Mark Wallace
Animation Services: Studio Junio

Ra's al Ghul seeks someone older and more powerful than he, a female version of himself, the Queen Thoth-Khepera. Sequel to "The Demon's Quest."

Alfred: Efrem Zimbalist Jr.
Ubu: George Dicenzo
Thoth Khepera: Nichelle Nichols
Lucius Fox: Brock Peters
Talia: Helen Slater
Ra's al Ghul: David Warner

406-568 "Trial"
Airdate: May 16, 1994
Director: Dan Riba
Teleplay/Story Editor: Paul Dini
Story: Dini and Bruce W. Timm
Music: Harvey R. Cohen
Storyboards: Troy Adomitis, Curt Geda, Glen Murakami, Doug Murphy
Animation Services: Dong Yang
Layout & Animation Supervisor. Ric Machin
Background Paint Supervisor: Don Schweikert

Batman is put on trial by the residents of Arkham Asylum, including the Joker, Harley Quinn, the Mad Hatter, Scarecrow, Scarface, Riddler, Killer Croc and Poison Ivy. The prosecutor is Two-Face. Defending Batman is new Gotham district attorney Janet Van Dorn, who opposes Batman's approach to justice.

Gordon: Bob Hastings
The Joker: Mark Hamill
Janet Van Dorn: Stephanie Zimbalist
Ventriloquist/Scarface: George Dzundza
Killer Croc: Aron Kincaid
Mad Hatter: Roddy McDowall
Two-Face: Richard Moll
Poison Ivy: Diane Pershing
Officer Renee Montoya: Liane Schrimer
Harley Quinn: Arleen Sorkin

406-572 "Harlequinade"
Airdate: May 23, 1994
Director: Kevin Altieri
Writer: Paul Dini
Music: Shirley Walker
Storyboards: Altieri, Joe Denton, Curt Geda, Michael Goguen, Glen Murakami, Doug Murphy, Mark Wallace
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor Don Schweikert

Batman teams with Harley Quinn to find the elusive Joker, who threatens to destroy Gotham City with an atomic

Alfred Pennyworth

bomb.
Robin: Loren Lester
Gordon: Bob Hastings
Mayor Hill: Lloyd Bochner
The Joker: Mark Hamill
Boxy Bennett: Dick Miller
Dealer: Neal Ross
Harley Quinn: Arleen Sorkin

THE ADVENTURES OF BATMAN & ROBIN (1994-1995)

Producers: Alan Burnett, Paul Dini, Bruce W. Timm, Eric Radomski
Production Manager: Haven Alexander
Production executives: Ken Duer, Barbara Simon Dierks, Liza-Ann Warren
Background Supervisor: Felipe Morell
Theme: Shirley Walker

406-575 "Bane"
Airdate: September 10, 1994
Director: Kevin Altieri
Writer: Mitch Bryan
Music: Lolita Ritmanis
Storyboards: Joe Denton, Curt Geda, Michael Goguen, Glen Murakami, Bruce W. Timm
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor: Don Schweikert
Rupert Thorne hires Bane, a masked Cuban wrestler whose adrenaline-boosted strength can crush the Batmobile—and Batman himself.
Robin: Loren Lester
Alfred: Efrem Zimbalist Jr.
Killer Croc: Aron Kincaid
Dicky the Thug: Joe Lala
Candice: Diane Michelle
Bane: Henry Silva
Rupert Thorne: John Vernon

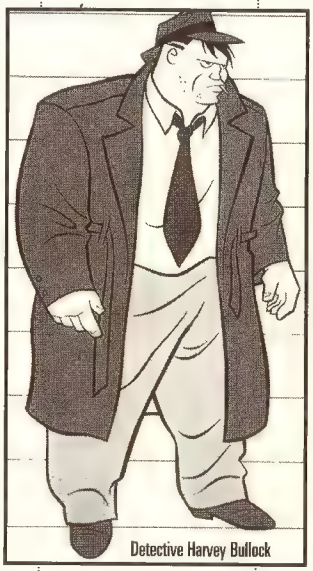
406-580 "Second Chance"
Airdate: September 17, 1994
Director: Boyd Kirkland
Teleplay: Gerry Conway
Story: Paul Dini, Michael Reaves
Story Editor: Reaves
Music: Todd Haven
Storyboards: Yi-Chih Chen, Doug Murphy, Frank Paur
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor: Don Schweikert
Harvey Dent is about to undergo surgery to repair his scarred half, when he's abducted by his worst enemy. Is it Rupert Thorne, the Penguin or—someone else?
Dr. Nora Crest: Linda Gary
Thug: Nicholas Guest
Frankie: Matt Landers
Two-Face: Richard Moll
Rupert Thorne: John Vernon
Penguin: Paul Williams

406-579 "Riddler's Reform"
Airdate: September 24, 1994
Director: Dan Riba
Teleplay: Randy Rogel
Story: Alan Burnett, Paul Dini, Rogel
Music: Michael McCuiston
Storyboards: Brian Burr Chin, Ronaldo Del Carmen, Joe Denton, Butch Lukic
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor: Don Schweikert
Although Edward Nygma is paroled and he has signed a multi-million-dollar deal with the Wacko Toy Company, Batman suspects the Riddler is up to his old tricks.
Gordon: Bob Hastings
The Riddler: John Glover
Brenda: Patricia Alice Albrecht
Summer Gleeson: Mari Devon
Zowie: William Katt
Manny: Robert Pastorelli
Charles Baxter: Peter Mark Richman

406-576 "Baby-Doll"
Airdate: October 1, 1994
Director: Dan Riba
Writer: Paul Dini
Music: Shirley Walker
Storyboards: Brian Burr Chin, Ronaldo Del Carmen, Butch Lukic
Animation Services: Studio Junio
Mary Louise Dahl, the star of a 20-year-old sitcom, Love That Baby, *was born with systemic hypoflasia, a rare condition that keeps her body from aging. Now, a 30-year-old woman in the body of a child, she has been unable to get any roles after the show's demise. She kidnaps her former co-stars and forces them to re-create their old sitcom. Guest caricatures include Bruce Timm, a Bone doll, and two henchmen that resemble Gilligan and the Skipper.*
Bullock: Robert Costanzo
Gordon: Bob Hastings
Alfred: Efrem Zimbalist Jr.
Summer Gleeson: Mari Devon
Baby-Doll/Mary Louise Dahl: Alison LaPlaca
Spunky Spencer: Jason Marsden
Brian Daly: Robbie Rist
Tammy Vance: Judy Strangis
Mariam: Tasia Valenza
Tod Baker: Alan Young

406-573 "Time Out of Joint"
Airdate: October 8, 1994
Director: Dan Riba
Teleplay: Steve Perry
Story: Alan Burnett
Story Editor: Michael Reaves
Director: Dan Riba
Music: Carl Johnson
The Clock King utilizes time-control devices to get revenge on Mayor Hill.
Gordon: Bob Hastings
Mayor Hill: Lloyd Bochner
Dr. Wataki: Roscoe Lee Browne
Woman: Tress MacNeille
Auctioneer: Alan Oppenheimer
Clock King: Alan Rachins

406-581 "Harley's Holiday"
Airdate: October 15, 1994
Director: Kevin Altieri
Writer: Paul Dini
Music: Lolita Ritmanis



Storyboards: Troy Adomitis, Altieri, Curt Geda, Michael Goguen, Bruce W. Timm
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor: Don Schweikert
Harley Quinn is discharged from Arkham to live a normal, crime-free life. But a mishap at a department store prompts her to steal Bruce Wayne's car and kidnap Veronica Vreeland. The resulting chase involves Batman, Robin, the police, Harvey Bullock, gangster Boxy Bennett and his mob and Vreeland's father, who pursues Harley in a tank! Cameo by Poison Ivy.
Bullock: Robert Costanzo
Gordon: Bob Hastings
General Vreeland: Franklin Cover
Veronica Vreeland: Marilu Henner
Boxy Bennett: Dick Miller
Scarecrow: Henry Polic II
Harley Quinn: Arleen Sorkin
Dr. Joan Leland: Suzanne Stone

406-583 "Make 'Em Laugh"
Airdate: November 5, 1994
Director: Boyd Kirkland
Writers: Paul Dini, Randy Rogel
Music: Michael McCuiston
Storyboards: Gary Graham, Doug Murphy, Frank Paur
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor: Don Schweikert
Using the Mad Hatter's control-chips, the Joker brainwashes several rival comedians into becoming bizarre criminals.
Alfred: Efrem Zimbalist Jr.
The Joker: Mark Hamill
Summer Gleeson: Mari Devon
Renee Montoya: Liane Schirmer
Host: Richard Jeni
Rolling Pin: Andrea Martin
Condiment King: Stuart Pankin
Pack Rat: Grant Shaud

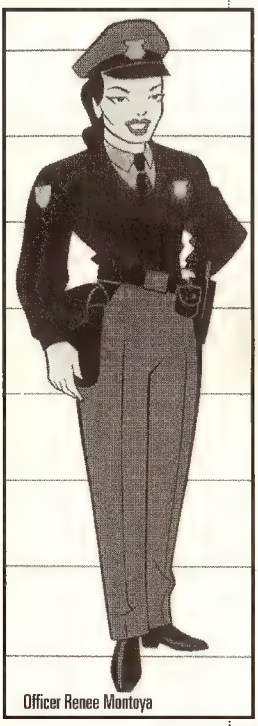
406-585 "Batgirl Returns"
Airdate: November 12, 1994
Director: Dan Riba
Writers: Michael Reaves, Brynne Stephens
Music: Harvey R. Cohen
Storyboards: Brian Burr Chin, Ronaldo Del Carmen, Butch Lukic
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor: Don Schweikert
While Bruce Wayne is in Paris on business, Batgirl and Robin team with Catwoman to recover a jade cat statue—but can they trust Catwoman? Cameos by the Joker, Penguin and Two-Face. This story occurs after the episode broadcast later called "Catwalk."
Roland Daggett: Edward Asner
Catwoman: Adrienne Barbeau
Batgirl: Melissa Gilbert
Patrolman, Gilbert: Roger Rose
Chemist: Scott Valentine
The Joker: Bruce Timm (uncredited)
Miscellaneous voices: Paul Dini

406-582 "Lock Up"
Airdate: November 19, 1994
Director: Dan Riba
Teleplay: Marty Isenberg,

Robert N. Skir
Story: Paul Dini
Story Editor: Michael Reaves
Music: Kristopher Carter, Brian Langsbard
Storyboards: Brian Burr Chin, Ronaldo Del Carmen, Butch Lukic
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor: Don Schweikert

Arkham Asylum's sadistic chief of security, Lyle Bolton, assumes a criminal identity as Lock-Up. He kidnaps Commissioner Gordon and Mayor Hill and locks them away on an abandoned prison ship.

Bullock: Robert Costanzo
Gordon: Bob Hastings
Mayor Hill: Lloyd Bochner
Summer Gleeson: Mari Devon
Dr. Bartholomew: Richard Dysart
Ventriloquist/Scarface: George Dzundza
Scarecrow: Henry Polic II
Harley Quinn: Arleen Sorkin
Lock-Up: Bruce Weitz



Officer Renee Montoya

406-584 "Deep Freeze"
Airdate: November 26, 1994
Director: Kevin Altieri
Teleplay: Paul Dini
Story: Dini, Bruce W. Timm
Music: Shirley Walker
Storyboards: Troy Adomitis, Altieri, Joe Denton, Curt Geda, Michael Goguen
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor: Don Schweikert

Elderly billionaire Grant Walker springs Mr. Freeze from Arkham Asylum to slow his own aging process, freeze the Earth and create a new one. In return, Walker promises to restore Freeze's wife, Nora. Batman and Robin confront them in an underwater city. Watch for the Miyazaki robots and dolls of Krypto the Superdog, Streaky the cat, Mr. Mxyzptlk—and Batmite!

Mr. Freeze: Michael Ansara
Batmite: Pat Fraley
Grant Walker: Dan O' Herlihy
Karl Rossum: William Sanderson

These *Batman* episodes were also pulled to air on *The Adventures of Batman & Robin*: "Robin's Reckoning, Parts I and II," "Christmas With the Joker," "The Fear of Victory" and "Shadow of the Bat, Parts I and II."

THE ADVENTURES OF BATMAN & ROBIN THIRD SEASON (1995)

(Second season episodes delayed to 1995.)

406-574 "Catwalk"
Airdate: September 11, 1995
Director: Boyd Kirkland
Writer: Paul Dini
Music: Kristopher Carter
Storyboards: Troy Adomitis, Yi-Chih Chen, Doug Murphy, Frank Paur
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor: Don Schweikert

The Ventriloquist and Scarface convince a reluctant Selina Kyle to go back to her life of crime as Catwoman, but it's all a setup.

Catwoman: Adrienne Barbeau
Rhino: Earl Boen
Ventriloquist/Scarface: George Dzundza
Veronica Vreeland: Marilu Henner
Museum Guard: John Rubinow

406-577 "The Lion and the Unicorn"
Airdate: September 12, 1995
Director: Boyd Kirkland
Writers: Diane Duane, Peter Morwood, Steve Perry
Story Editor: Michael Reaves
Music: Brian Langsbard
Storyboard: Kirkland, Doug Murphy, Frank Paur
Animation Services: Dong Yang
Overseas Supervisor: Peter Ferk

Red Claw kidnaps former British Secret Service agents Frederick (a caricature of David Niven) and Alfred Pennyworth, and steals from them launch codes for a nuclear missile targeted for London.

Robin: Loren Lester
Alfred: Efrem Zimbalist Jr.
Red Claw: Kate Mulgrew
Bert: Adam Ant
Frederick: Roy Dotrice
Ernie: Richard Doyle
M2: Kenneth Mars
Cameraman: Hal Rayle
M3: B.J. Ward

406-571 "The Terrible Trio"
Airdate: September 13, 1995
Director: Frank Paur
Teleplay/Story Editor: Michael Reaves
Music: Shirley Walker
Storyboards: Troy Adomitis, Gregg Davidson, Joe Denton, Ronaldo Del Carmen, Butch Lukic
Animation Services: Jade Animation

Three of Bruce Wayne's rich friends decide to seek new thrills as masked criminals: The Fox, the Shark and the Vulture. They carry their game too far when they kidnap Rebecca Fallbrook.

Robin: Loren Lester
Fallbrook: Hector Elizondo
Leydecker/The Vulture: David Jolliffe
Rebecca Fallbrook: Khrystyne Haje
Nurse: Lauri Johnson
Lawford/The Fox: Bill Mumy
Hardwick/The Shark: Peter Scolari

406-567 "A Bullet for Bullock"
Airdate: September 14, 1995
Director: Frank Paur
Writer/Story Editor: Michael Reaves
Based on the comic-book story by Chuck Dixon from *Detective* #651.
Music: Harvey R. Cohen
Storyboards: Troy Adomitis, Ronaldo Del Carmen, Michael Goguen, Butch Lukic, Phil Norwood, Mark Wallace
Animation Services: Studio Junio

After 15 years on the police force, detective Harvey Bullock plenty of enemies. After several attempts on his life, he asks his arch-rival Batman for help.

Alfred: Efrem Zimbalist Jr.
Bullock: Robert Costanzo
Rosie: Greg Berger
Summer Gleeson: Mari Devon
Nivens: Jeffrey Jones
Officer Renee Montoya: Liane Schirmer

406-578 "Showdown"
Airdate: September 15, 1995
Director: Kevin Altieri
Teleplay: Joe R. Lansdale
Story: Altieri, Paul Dini, Bruce W. Timm
Story Editor: Michael Reaves
Music: Todd Hayen
Storyboards: Troy Adomitis, Altieri, Joe Denton, Curt Geda, Michael Goguen, Glen Murakami
Animation Services: Dong Yang
Layout & Animation Supervisor: Ric Machin
Background Paint Supervisor: Don Schweikert

A pilot for a Jonah Hex *TV series. In 1883, Ra's al Ghul uses an armored dirigible to bomb railroads and become Master of America—until he's stopped by bounty hunter Hex. But one of Ghul's followers, Arcady Duvall, has a secret that isn't learned until 100 years later, by Batman and Robin.*

Robin: Loren Lester
Governor: Senator Patrick Leahy
Arcady Duvall: Malcolm McDowell
Ra's al Ghul: David Warner
Airman Captain: Michael Bell
Sheriff: William Bryant
Jonah Hex: William McKinney
Barmaid: Elizabeth Montgomery (Her final role)

256-252 *Adventures of Batman & Robin* (*a.k.a. Mystery #86*) Sega CD-ROM Fall 1995
Producers: Alan Burnett, Paul Dini, Bruce W. Timm
Directors: Kevin Altieri, Dan Riba
Writer: Dini
Storyboards: Troy Adomitis. Altieri, Ronaldo Del Carmen, Curt Geda, Michael Goguen, Butch Lukic, Doug Murphy, Timm
Animation Services: TMS

Batman must rescue Commissioner Gordon and Robin from the Joker, Harley Quinn, Poison Ivy, the Riddler and Rupert Thorne.

Robin: Loren Lester
Gordon: Bob Hastings
The Joker: Mark Hamill
Clayface: Ron Perlman
The Riddler: John GloverPoison Ivy: Diane Pershing
Harley Quinn: Arleen Sorkin
Rupert Thorne: John Vernon

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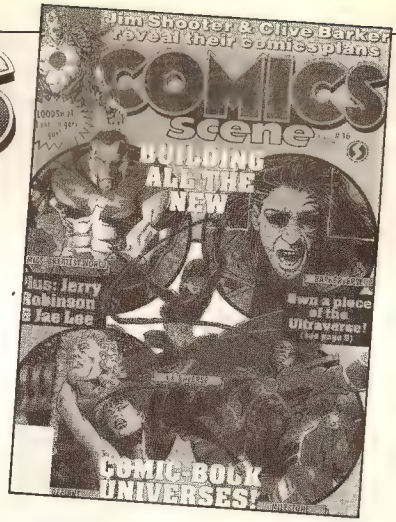
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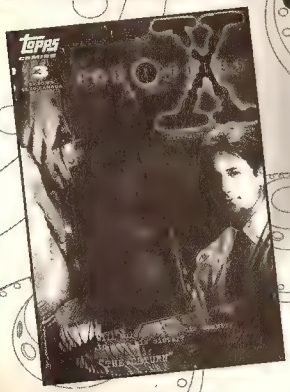

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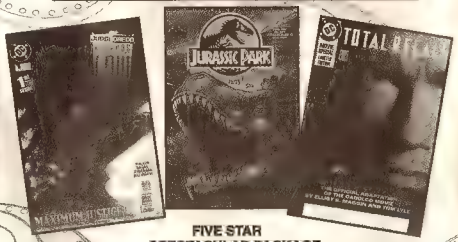

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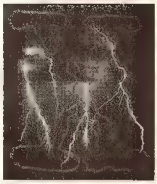

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Berger

(continued from page 43)

45 minutes of dialogue into a 30-minute show. The show is so rapid-fire and breakneck in pace that people go back for what they missed the first time. You can't eat that show in one viewing, it's like a smorgasbord. The writers and animators work so hard that as a voice actor, I feel like I have the easy part."

"I also do *Real Monsters* on Nickelodeon." Berger slips into a Vincent Price-like accent. "I play Gromble, their teacher, who tries to teach them to be *good* monsters, but they can't get their scares right. Gromble is extremely nurturing until he's pressed, *then he can go off at a moment's notice!*"

In live-action, Berger is a regular on *Wings* and co-starred in the SF comedy *Spaced Invaders*. "I played B.W. Clembecker, president of the Farmers Trust of Big Bean. Three Martians float into Earth's atmosphere, land in Big Bean and we chase each other around," laughs Berger.

Who has a better chance at polishing off Spidey, Kraven or Mysterio? "Hmm," Berger muses. "That's an interesting tug of war! Let me see." He slips into Kraven's booming voice, "If I get him in the wild, then it's me." He then becomes Mysterio. "If I get him in a mall, then it's me!

"In doing the voices, I only respond to what I see in the drawings of the character. For Kraven, it's the lines in the face, the way his mouth is placed, the hatred you see. I always look at their mouths first to see how their faces are put together. Only that face can manufacture that voice. I try to channel that through me."

Of course, that presents a problem with Mysterio, whose domed helmet obscures his features. "That opens it wide," Berger explains. "I'm being asked to portray someone who chooses to portray himself as *faceless*. That tells me a lot about him. He seeks an anonymity, like the Wizard of Oz. 'Pay no attention to the man behind the curtain!' I take everything as clues and put them together as my puzzle. "

Speaking of superheroes, "I did almost every episode of *Transformers* and *G.I. Joe*. I was Spirit the Indian, who had an eagle named Freedom. I also played Firefly, one of Cobra's men and Ripcord, 'who can't wait to jump out of a plane,' and Cutter, who was always going off to the Island of No Return. On *Transformers*, I was Grimlock, the DynoBot leader and many other transformers including Skyfire, a 70-foot Autobot."

How does one play a 70-foot robot? "Very large," Gregg Berger jokes. CS

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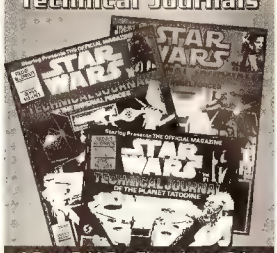
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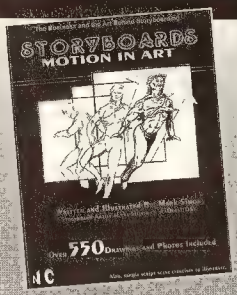

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Generation X

(continued from page 40)

I didn't want some woman who sounded like Melanie Griffith, no matter howlarge her breasts were or how blonde her hair was. Finola is a brunette with an English accent, which doesn't follow with the comic character. But she had command. Her presence was true to the character. She was the strongest actress, and we needed a powerful person. I'm hopeful that *Generation X* fans will see that."

In her platinum blonde wig and supermodel makeup, Hughes looks light years away from her days on TV's *General Hospital*. As Frost, Hughes says she is "split, in that I am quite disdainful of the students at the school, but at the same time I want to protect them from all the problems they're having in this police state, where mutants are being taken to concentration camps."

While Emma is a champion for the Gen-Xers, in the comic she's also a sarcastic, no-nonsense authority figure with a past. "I was a bad girl," jokes Hughes. "I was teaching this group of mutants called the Hellions. They were protecting me in this big battle with the Upstarts, which I believe involved the other X-Men as well. At any rate, the Hellions all got wiped out, which is why I carry a sort of stone of atonement around my neck."

Emma's renewed purpose in life is to teach this band of young, misguided mutants how to be superheroes and to, as Hughes puts it, "fight the good fight, to battle evil in whatever form it presents itself. Also, I want to teach them how to control their powers instead of being a victim of their powers, which is what happens to the mutants who remain on the streets. In the comics, they go off to battle, but in this movie we don't actually get to that point until the very end, when they go up against Tresh."

In the comic, Banshee and Emma are frequently at odds with one another, their way perhaps of covering up certain primal feelings they have for one another. "There's a degree of tension underneath their words," says Hughes. "You can tell these people dig each other, yet they cut each other down all the time—me more than Banshee. I get to say a lot more wicked things."

Considering that Blakeney, Sholder and company are working from a popular comic book, do the filmmakers feel any pressure to please the legion of *Generation X* fans who will no doubt have high expectations for the TV movie? "No more than I felt from my son when I told him Chamber wasn't going to be in the movie," jokes Blakeney. "After that, I can handle *anything*."

On a more serious note, he adds, "In the X-Universe, they're constantly taking left-hand turns and reinventing everything they've told you in the previous comic. The whole history of Professor Charles Xavier is like that. He's on another planet one day, then he died, then he might have died but in another dimension. I would think that the comic fans are used to making these kind of sudden turns, so I'm not worried about that. I think the characterizations are what you should remain most faithful to, and we stayed very true to the ones that we brought in."

The director believes that if other comic-to-film adaptations have largely been failures, it is because "they were lacking in character. Whereas here, the audience can really relate to these kids. I mean, no one is in a costume until the very last scene in the movie. I was going for a kind of *Real World* quality, like the MTV show. You really feel like this is a group of people talking to one another, as opposed to people spouting script lines."

Nor does Jack Sholder feel any pressure to satisfy fans of the *Generation X* comic book. "I do feel we're faithful to the spirit of the comic book. The guys at Marvel have had input on things they feel are really important. I'm just trying to make a good movie. If given the choice, I would rather *not* piss off the comic's fans. But I try not to think about that. Mostly what I think about is how to get through every day and not go over schedule."

Would Matt Frewer be interested in sticking with the Russell Tresh character if the planned series of *Generation X* telefilms spawns a weekly series? "I don't know," the actor replies. "I would have to think about that. I would certainly be interested in doing more of the movies, but as far as an hour-long show, I would have to wait and see what the scripts are like. I wouldn't want the quality to be downgraded. But if there was a way to keep it fresh, yeah, I would probably be interested. The fact that it isn't a heavy makeup role like *Max Headroom* is definitely a plus."

Asked about his hopes for *Generation X*, Eric Blakeney replies, "I hope the fanatical X-fans and budding alchemists will get to kick around all the allegories in the script. Everything in the story has two meanings. I would hope the hard-core fans would have a lot of fun deciphering all that and having good-natured arguments about what we really meant in such-and-such a moment. I just hope everybody else has a great time watching it."

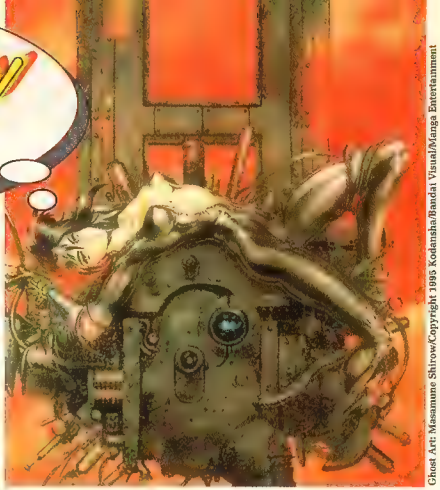
ANIMATION SCENE

Animation Awards

The animation industry celebrated the year's accomplishments with the 23rd Annual Annie Awards, presented by the Hollywood chapter of ASIFA, the International Animated Film Society. The ceremonies were held November 11 at the Television Academy Plaza Theater in North Hollywood, attended by some 600 guests (300 had to be turned away).

Leonard Maltin of *Entertainment Tonight* hosted the event. Presenters included Lou Scheimer, Maurice Noble, Don Iwerks, Joe Grant, Eric Goldberg, Jane Baer, Jim Cummings and, making a rare public appearance in California since closing their studio in Burbank, Don Bluth and Gary Goldberg.

Outstanding Achievement in an Animated Home Video Production went to *The Gate to the Mind's Eye* by Mirimar, winning over *Opera Imagineria*, *The Land Before Time II: The Great Valley Adventure* and Volumes One and Two of *Macross Plus*.



Ghost Art: Masamune Shirow/Copyright 1995 Kodansha/Bandai Visual/Manga Entertainment

The Land of the Rising Sun is known for its animated cybertech thrillers, and the newest is *Ghost in the Shell*.

Photo: Kathy Turner

The winners of the 23rd Annual Annie Awards: (from left) Richard Liebman-Smith, *The Tick*; Ben Edlund, *The Tick*; Dan McLaughlin, UCLA animation instructor; Leonard Maltin, host; Mike Giaimo, *Pocahantas* art director; June Foray; Joe Grant, Disney story man; Carolyn Bates, Duck Soup; David Mirkin, *The Simpsons*; Jim Pentecost, *Pocahantas* producer; Todd Engels (squatting), *Cadillacs & Dinosaurs* b.g. artist; Gini Swift, Ojai Film Society; Nik Ranieri, *Pocahantas* animator; Gennady Tartakovsky, *Dexter's Laboratory*; Kathleen Helppie-Shipley, Warner Bros.; Jules Engel, Disney/U.P.A. artist. Congratulations!

Pocahontas won best animated feature over *A Goofy Movie* and *The Swan Princess*. Nik Ranieri's animation of Meeko earned him the Best Animator honor. Alan Menken and Steven Schwartz scored in the Best Music category and art director Michael Giaimo won for Production Design.

Eveready's Energizer Bunny commercial "Helicopter," starring Wile E. Coyote, won the Animated Promotional Production category.

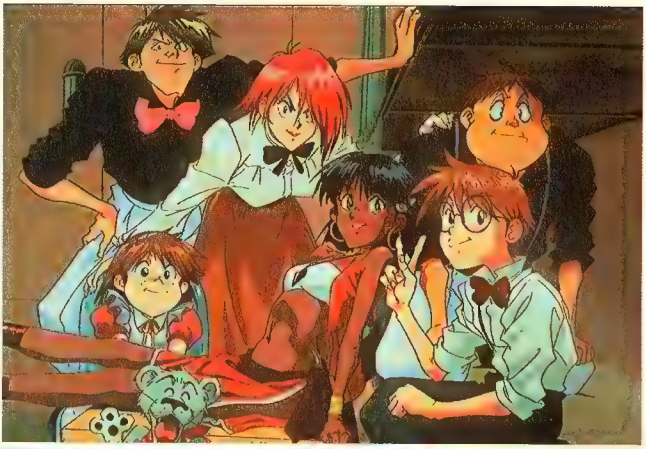
The Simpsons won Best Animated Television Program over *Batman: The Animated Series*, *The Maxx*, *Animaniacs* and *The Tick*. Nancy Cartwright won Best Voice Acting for her role as Bart Simpson; executive producer David Mirkin accepted on her behalf, since she was preoccupied with her one-woman show *In Search of Fellini*. Mirkin remarked that the Annie "is the only award that actually *does* something." The trophy spins—it's modeled after a zoetrope.

"Dexter's Laboratory" won Best Animated Short Subject. "Cadillacs & Dinosaurs," by Duck Soup Productions, won for Interactive Production. Japanese artist Kazuo Terada's work on *Gargoyles* won him

Dexter's Laboratory took home the Best Animated Short Subject award.

Photo: Kathy Turner

June Foray won—what else?—the very first June Foray Award, given for having made a positive and significant impact on the art and industry of animation.



Nadia Art: Copyright 1989 NHK/Segovision/Toho

Even more *anime* is on its way, thanks to *Nadia*.

Other characters include Iguanodon: Bennett; Narrator/Cera's father: John Engel; Hyp's father: Paulsen; Mother Quetzalcoatlus and Grandma: Linda Gary; Littlefoot's Grandpa: Kenneth Mars (replacing Bill Erwin); Stegosaurus, Spike & Duckie's mom: Tress MacNeille.

Land III was written by Dev Ross, produced by Roy Allen Smith and Zahra Dowlatabadi and directed by Smith.

The 71-minute OVA (Original Video Animation) retails for $19.98 on videocassette (English and Spanish versions) and $24.98 on laserdisc. An eight-page Sticker Fun booklet comes with each videocassette.

Also featured is a preview music video from *The Land Before Time IV: Journey Through the Mists*, produced before *Land III*, now scheduled for release later this year. In the OVA sequel, Littlefoot falls in love with Ali, an attractive Alamosaurus. Meanwhile, Little's grandfather is gravely ill and a special herb must be found to cure him.

The first OVA sequel, *The Great Valley Adventure*, was released December 26, 1994 and made $45 million.

***Ghost in the Shell*:** Japan's latest cybertech thriller is scheduled for release this month by Manga Entertainment. It's based on the *manga* novel *Koukaku-Kidoutai* by Masamune Shirow (*Appleseed*, *Black Magic M-66*, *Dominion*), published in America by Dark Horse.

Directed by Mamoru Oshii (*Patlabor I* and *II*), the movie focuses on a lesbian cyborg, Major Motoko Kusanagi, team leader of Section 9, tracking terrorists in 2029. Motoko accesses the Internet by transmitting her "ghost," or psyche, through an

Land Art: Copyright 1995 MCA/Universal Home Video

How appropriate. *The Land Before Time III: The Time of the Great Giving* was released just in time for the holidays.

behind ASIFA-Hollywood since its inception, organizing fund-raising cel sales, creating the Annie Awards, serving as six-term president of the ASIFA and promoting animation throughout the world. The audience honored Foray with a standing ovation.

Quest For New Producers: *Real Adventures of Jonny Quest* producers Peter Lawrence and Takashi Masunaga have been fired by Hanna-Barbera. The duo had reportedly fallen behind schedule on the new series, which must meet its fall release schedule in order to tie in with licensing deals. At presstime, a replacement team was still being sought.

Three is Four and Four is Three: Originally, *The Land Before Time III: The Time of the Great Giving* was supposed to be the story for *The Land Before Time IV*. But, given the story's holiday-related theme, MCA/Universal Home Video switched roman numerals and the release date to December 12, 1995.

The Great Valley has a water shortage, and while the adult dinosaurs fight over what's left, Littlefoot (Scott McAfee, replacing Gabriel Damon), Cera (Candace Hutson), Spike (Rob Paulsen), Ducky (Heather Hogan, replacing the late Judith Barsi) and Petrie (Jeff Bennett, taking the role originated by Will Ryan) search for a new supply—but first, they must contend with a velociraptor (Frank Welker) and a trio of bullies, Hyp (Whitby Herford), Nod (Scott Menville, the 1987 Jonny Quest) and Mutt (Bennett). This time, everyone learns the value of sharing and giving. How nice.

***Ren and Stimpy* lite? No, it's "Boid 'n' Woim," coming in 1996 to the Cartoon Network.**

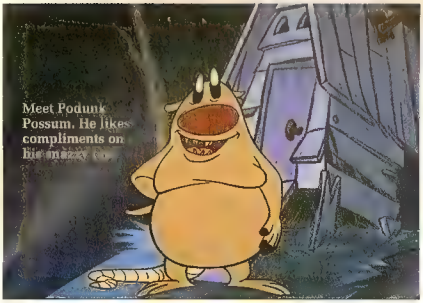
Best Storyboarding honors. Accepting on his behalf was producer Frank Paur.

The Tick's creator Ben Edlund won twice, for Creative Supervision and, with partner Richard Liebmann-Smith, Best Writing.

The Winsor McCay Award for lifetime contributions to the art and field of animation went to Disney artist Vance Gerry, UCLA animation instructor Dan McLaughlin and pioneering filmmaker and Disney/U.P.A. artist Jules Engel. The newly created June Foray Award for positive and significant impact on the art and industry of animation was appropriately presented to veteran voice actress Foray. She was the driving force

Perhaps this shabby-looking soul is looking for some "Help?"

All Cartoon Network Shorts Art: Copyright 1995 Hanna-Barbera Cartoons, Inc.



implanted neck port. Her enemy: a virtual reality espionage agent known as Project 2501, a.k.a. "The Puppet Master," who was "born in a sea of information" and has become a new form of life. Section 9 and the rival Ministry of Foreign Affairs engage in an action-packed chase to capture the elusive Puppet Master, who seeks to become human by merging with Motoko.

Ghost is a co-production by two Japanese companies—Kodansha, Co. Ltd. and Bandai Visual Co., Ltd.—and the British-based Manga Entertainment Ltd.

New Manga Videos: Available February 27 is Volume 1 of *The Guyver*, a bioplasmic alien *mecha* that merges with a human host, a hapless student named Sho Fukamachi. Sho is forced to battle evil Zoanoid creatures controlled by Japan's Chronos Corporation, and the action does get somewhat gory. Previously dubbed and released by U.S. Renditions, the 30-minute *Guyver* is available for $9.95.

Angel Cop, Volume 6, concludes with most of the team's members either missing or dead. Alone, Angel must confront the evil psychic hunter, Lucifer, in a battle with somewhat gruesome results. The 30-minute video, dubbed, retails for $9.95.

Bounty Dog is a trio of intergalactic investigators—leader Yoshiyuki, sidekick Shogo and technician Kei—checking out the owners of the moon, the Constans Company, who may be developing a powerful weapon. The 45-minute video, dubbed, sells for $14.95.

March 19 releases include Volume 2 of *The Guyver* (30 minutes, $12.95 dubbed), Volume 5 of *Giant Robo* (45 minutes, $14.95 dubbed) and *Dangaioh* (90 minutes, $19.95 dubbed).

Delayed from last November, *Macross Plus*, Volume 4 concludes the battle between rival

The catch is, it's an *evil* "Chicken From Outer Space."

Neither rain, nor sleet, nor fear of snow—or mutiny by his dogs—will keep "Pizza Boy" from his appointed rounds.

Valkyrie pilots Isamu Dyson and Guld Bowman, while computer-generated Sharon Apple seizes control of Macross City, the Macross battle fortress and the new "Ghost X-9," which is engineered to outmaneuver human pilots. The 40-minute video retails for $14.95 dubbed, and $24.95 subtitled.

The *Macross II CD-ROM*, $29.95, uses footage from the feature *Macross: Do You Remember Love?* and the six-episode *Super Dimensional Fortress Macross II* OVA series.

Also available: *Macross II: The Movie*, which compiles the OVAs into one 120-minute volume. SNN reporter Hibiki Kanzaki (Jonathan Charles) and ace Valkyrie pilot Sylvie Gena (Susan Byrkett) battle a new enemy, the Marduke, whose Emulators can overwhelm the infamous "Minmay attack." Directed by Kenichi Yatagai, with art direction by Hidenori Nakahata, translated by L.A. Hero and U.S. Renditions, the sequel pales in comparison to the original *Macross* or the new *Macross Plus*. Die-hard fans can buy copies for $19.95

The *Robotech* Double CD is now available, featuring newly remastered background music and complete vocal recordings from the 85-episode series *Robotech: The Movie* and *Robotech II: the Sentinels*. It's yours for $24.98.

What a Cartoon! Update: The first nine Cartoon Network shorts for 1996 have been announced. They'll be showing every Sunday at 7 p.m. EST on the following dates:

January 7: "Boid 'n' Woim," by C. Miles Thompson.

January 14: "Help?" by Bruno Bozzetto.

January 21: "Podunk Possum" by Joe Orrantia.

January 28: The Powderpuff Girls in "Crime 101," by Craig McCracken.

February 4: The Big Bad Wolf in "Wind-up Wolf," by William Hanna.

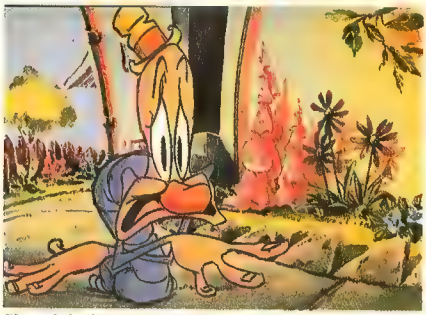
February 11: Johnny Worm in "Tales of Worm Paranoia," by Eddie Fitzgerald.

February 18: "The Chicken from Outer Space," written, produced and directed by New York animator John R. Dilworth. Courage, the Cowardly Dog, tries to save his farm family from being possessed by an evil chicken from outer space. Howard Hoffman does all the voices. A production of Stretch Films, Inc., music by Steven Saltzman, animation by Jean Pierre Dillard, Chris Garrison, James Petropoulos and Dilworth, backgrounds and color styling by Margaret Frey.

February 25: "Pizza Boy," by Robert Alvarez.

March 3: "Hillbilly Blues," by Butch Hartman.

Controversial director Ralph Bakshi had signed to do five shorts, but after doing two—"Tales of the City" and "Babe, He Calls Me," starring Melvin and his cockroach friend, Malcolm—disagreements over content led to the cancellation of Bakshi's remaining shorts. Bak-



The early bird gets to hear the "Tales of Worm Paranoia."

Just 'cause they're inbred doesn't mean they can't sing the "Hillbilly Blues."

shi is currently working on several half-hour specials for HBO.

The second *Dexter's Laboratory* story, "The Big Sister," has been formatted into a theatrical short to accompany a yet-undisclosed feature so it can be considered for the Oscars in 1997.

Hanna-Barbera has commissioned the first 48 shorts, which will air throughout 1996 and 1997 on the Cartoon Network. Since most shorts are wrapping production, the artists have migrated to other studios, most (including Fitzgerald and Thompson) to Disney TV animation to work on a new comedy series.

At a Warners Store Near You: Already, cels are being sold from the funniest Bugs Bunny short in years, "Blooper Bunny"—which has yet to be released! Directed by Greg Ford and Terry Lennon in 1991, the short stars Bugs, Daffy, Elmer Fudd and Yosemite Sam in a production of "Bugs Bunny's 51st-and-a-half Anniversary Spectacular," then goes behind-the-scenes for what the stars *really* think of the show. "Who *writes* this slop?" Daffy complains backstage. "The next thing you know, they'll stick me with three snot-nosed nephews." The reason *Blooper* hasn't been released? Corporate politics.

In the Works from Disney TV: *The Jungle Book's Wild Things* (a.k.a. *Jungle Pups*), starring juniorized versions of the cast, and the animated adventures of Disney's favorite hockey team, *The Mighty Ducks*.

Gargoyles Go Globe-Trotting: Late last November, Disney's *Gargoyles* began a 20-episode "world tour" that will take Goliath, Eliza Maza and Bronx to Nigeria, Norway, Ireland, London, Easter Island, Arizona, Guatemala and Japan, as well as legendary Avalon and New Olympus. There will be continuing developments about MacBeth, the Weird Sisters, Owen Burnett, Fox, Goliath and the offspring of Goliath and Demona, Angela (Brigitte Bako). The adventure concludes in February with a two-parter that will return the Gargoyles to Manhattan.

The series is mingling repeats in the schedule to allow production time for the newer episodes. Four new ones will show in December, 15 in February, three in April and four in May. The final stories are a three-parter called "Hunter's Moon," the story intended for the *Gargoyles* OVA before Disney cancelled that release.

Five episodes are serving as "backdoor pilots" that introduce new characters and situations that may spin off into new series, if there's enough interest (scheduling is tentative):

February 5: "Walkabout"
February 7: "Kingdom"
February 13: "Pendragon"
February 15: "The New Olympians"
February 21: "Bushido"

Meanwhile, ABC (which is now owned by Disney) has committed to a third season of *Gargoyles*.

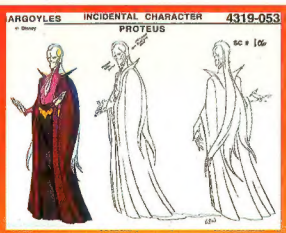
The "Upgrade" Glitch: When the *Gargoyles* episode "Upgrade" aired November 8, it showed the Pack attacking the Gargoyles at the end of Act I. After the commercial break, the Gargoyles were already defeated! How? Some might have thought the violence was censored, but that was not the case.

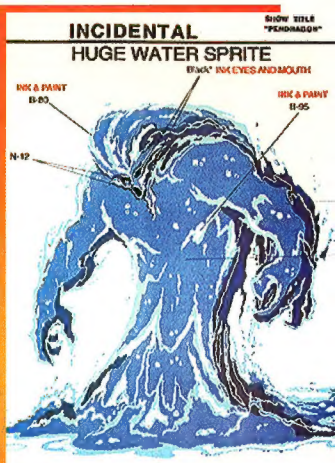
Gargoyles is part of the Disney Afternoon, which is distributed by Buena Vista Television, but some TV stations air it separately. These markets aired the complete episode. But when the broadcast master was transferred for Buena Vista, a little under a minute was accidentally trimmed from Act I's end. What did viewers miss? Goliath leaves to pursue Coyote. Hudson jumps Wolf and wrestles with him. Bronx attacks Jackal and rips his arm out, but the arm comes to life, crawls back to Jackal, reattaches to his socket, then punches Bronx to unconsciousness. Ouch.

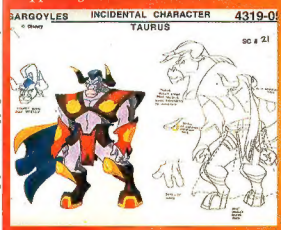
According to supervising producer Greg Weisman, corrective measures have been taken and the episode will air intact in reruns.

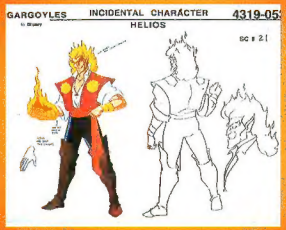
***Pocahontas* Comes to Home Video** on March 6, retailing for $26.99. Still in theaters in November, the films had earned

The Gargoyles are back, and they're accompanied by some additional supporting characters, like Kiron.

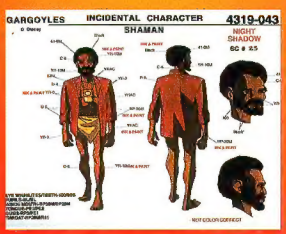


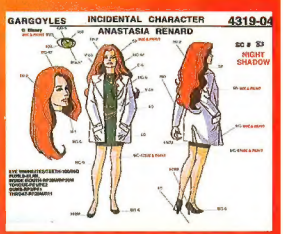






All Gargoyles Art: Copyright 1995 Disney





$140.8 million in the U.S.

Animation Boom! "The next three-to-five years are going to be the most growth-oriented and the most exciting years the animation industry, especially in Southern California, has ever had," says Steve Hulett, business representative of the Screen Cartoonists Union Local 839. "There are many opportunities for good artists to get into the industry and grow with it."

With the union surpassing 1,800 active members, Hulett says, "We're at an all-time record for artists. When we were at 1,800 in the mid-70s, half of that was ink-and-paint personnel. Today we have only eight percent ink-and-paint personnel. The union's structure has changed. We are predominantly artists and creators and a much smaller group of technicians—about eight percent writers, eight percent technicians and 84 percent artists.

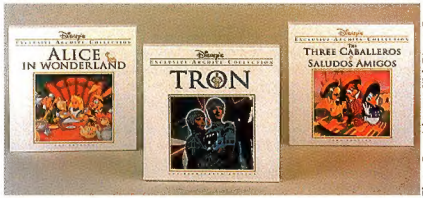
"There is a crying need for good layout people. And for people who have a lot of artistic skill who can go in different directions. While they may not make top dollars at first, within a couple of years they should get a good product under their belt and be in high demand."

According to Hulett, "There is less of a talent shortage in TV than there is in features, because you have five feature studios at various stages of development: Bluth's Phoenix Fox operation (*Anastasia*); Disney (*Hercules, Tarzan, Fantasia Continued, The Legend of Mulan, The Dinosaur Project*); Turner Pictures, which is fully staffed (*Cats Don't Dance*); Warner Bros. (*The Quest for the Grail*), which isn't close to being fully staffed—they have 100 people and need to get at least 150 more. DreamWorks (*Prince of Egypt*) is beginning to staff up. They mainly have development people and a few animators, and they'll be getting more over the next 12 months.

"This is the only industry where there's no age bias if you've got the goods," Hulett says. "Maurice Noble, who was at Disney during the '41 strike, is *still* working, at Turner. That's astounding. It's 55 years later. He has to be in his late 70s or 80s. How many industries offer people in their late 80s job opportunities?"

Speaking of Job Opportunities: ASIFA-Hollywood will host its third annual Animation Opportunities Expo on Saturday, February 24, 1996, from 9 a.m. to 4 p.m. at the Universal City Hilton and Towers, 555 Universal Terrace Parkway in Universal City, CA. Studios will be on hand to examine portfolios and showcase their latest projects, while the Expo will offer panel discussions and industry seminars. For registration information, contact Wendy Jackson at ASIFA-Hollywood, phone (818) 842-8330; FAX (818) 842-5645; E-mail asifa@earthlink.net.

—Bob Miller



Photos: Copyright 1995 Walt Disney Co.

Animation buffs can now own pristine copies of some of Disney's greatest works on laserdisc, thanks to the Disney's Exclusive Archive Collection.

COMICS screen

All of these projects are live-action unless specified. Those boxed are new or updated since last listing. **Not everything listed will ultimately ever be made.** S: script; D: director; P: producer; EP: executive producer; C: creator; AN: animated; LA: live-action; Syn: syndicated; HB: Hanna-Barbera; Nel: Nelvana; WD: Disney; WB: Warner Bros.; PP: Paramount; U: Universal; Col: Columbia; Am: Amblin; DH: Dark Horse; FR: Film Roman; QDE: Quincy Davis Entertainment; M: Miramax. **Attn. all pros:** Info to be added to this list is cheerfully invited. Send to COMICS SCENE, 475 Park Ave. South, 8th Flr., NY, NY 10016. (Info as of 12/31/95)

Accident Man. Film. S: Pat Mills, Tony Skinner.

Adventure Man. AN. WB. WB Net.

The Airtight Garage. AN. EP: Kurosawa Ent. P: Philippe Rivier. D: Moebius, Katsuhiro Otomo. S: Randy Lofficier.

Annie & the Tomorrow Team. AN. TV. Fremantle. Fall '96.

❑ **Aquaman.** An. WB.

Archie. Film. S: Keith Giglio, Juliet Aires. P: Ben Myron. U.

The Badger. Film/TV. PP.

Barbarella. Film. Nel.

Barb Wire. Film. V/DH. W/Pamela Lee. D: David Hogan. P: Mike Richardson, Todd Moyer, Brad Wyman. April.

Beavis and Butt-head. AN film. S: Mike Judge.

Betty Boop. AN film. S: Jerry Rees. EP: R. Fleischer, R. Zanuck.

Biker Mice from Mars. Film. P: Al Ruddy, Andre Morgan, David Chan. S: Greg Johnson.

❑ **Black Panther.** Film. Col.

Black Widow. TV movie. Fox. S: Mel Friedman, Christopher Cosby.

❑ **Blade.** S: David S. Goyer. New Line.

Broom Hilda. Film. Fox.

Captain Thunder & Blue Bolt. Film. PP. P: Joe Wizan. Consultants: Roy & Dann Thomas.

Casper. AN series. U/Harvey. Feb. Fox.

Catwoman. Film. WB. S: Dan Waters.

Cisco Kid. TV movie sequel. W/Jimmy Smits, Cheech Marin. D: Luis Valdez. S: David Taylor. TNT.

The Crow: City of Angels. Film sequel. D: Tim Pope. S: David Goyer. W/Vincent Perez.

Crying Freeman. Film. D: C. Gans. Shot.

Cyberforce. AN. Pilot. Fox. Graz Ent. Top Cow.

Daredevil. Film. Fox. D: Carlo Carlei. S: Carlei, Chris Columbus. P: Ben Myron, Tony Ludwig, Alan Riche.

Dennis the Menace. Sequel. S: Tim McCanlies.

Dr. Strange. Film. S: David S. Goyer. Col.

Donkey Kong Country. AN series. Nel.

Doom's IV. Film. P/S: Rob Liefeld. Am.

❑ **Dragon Flyz.** AN series. Fall '96.

❑ **Dudley Do-Right.** Film. P: Joe Singer, John Davis. S: Peter Seaman & Jeff Price.

Dungeons & Dragons. Film. Sweetpea Ent. S: Topper Lilien & Carroll Cartwright.

Elfquest. AN film. P: Ed Pressman, Jeremy Chechik.

❑ **Fantastic Four.** Film. D: Chris Columbus. S: Michael France. Fox.

Faust. Film. D: Stuart Gordon. S: David Quinn.

❑ **Flash Gordon.** Film. S: Steven de Souza. P: Ben Myron, Rick Karo, David Helpern. Madalay-Sony. Also AN series. Fall '96.

From Hell. Film.

Gen 13. AN film. D: Kevin Altieri. Wildstorm Prods.

❑ **Generation X.** TV movie. Fox. S: Eric Blakeney. (see article)

Ghost Rider. Film. S: David S. Goyer. Savoy.

Gothik. Film. P: Jeff Most.

❑ **Green Hornet.** Film. U. W/Jason Scott Lee. P: Tom Craig, Larry Gordon.

Grimjack. Film.

Hate. AN film. S: Peter Bagge. Colossal Pictures.

Incredible Hulk. Film. U. P: Gale Anne Hurd.

Iron Man. Film. S: Andrew Chapman. P: John Langley, Elie Cohn, Stephen Chao. EP: Avi Arad, Stan Lee. Fox.

The Jetsons. Film. Turner. D: Chuck Russell. S: Scott Alexander, Larry Karaszewski.

Jonny Quest. AN & LA films. New AN series. Due out fall '96.

❑ **Kull.** Film. U. S: C. Pogue. P: Raffaella De Laurentiis. W/Kevin Sorbo.

Lt. Blueberry. Film.

Lost Universe. Film. M.

Luke Cage. Film. D (& P): John Singleton. S: John Doughrity. P: Ed Pressman.

Machine. Film. P: Larry Gordon. DH. U.

Madman. Film. P: Ben Myron, David Helpern. EP: Mike Allred, Robert Stein. S: Allred. U.

Mark 5. Film. S: William Wisher, Nick Sagan.

❑ **The Mask.** AN series will enter syndication this year. Film sequel w/Jim Carrey & Cameron Diaz. D: Chuck Russell.

❑ **The Men in Black.** Film. Col/Am. W/Tommy Lee Jones, Will Smith & Vincent D'Onofrio. S: Ed Solomon. D: Barry Sonnenfeld. Makeup FX: Rick Baker. To shoot in April. Also AN TV project. Col.

Mike Danger. Film. M.

Mr. Hero. Film. M.

❑ **Mr. Magoo.** Film. LA film. WD. S: Pat Proft. P: Ben Myron. EP: Hank Saperstein.

Modesty Blaise. Film. M. P: Marcelo Anciano, Michael Berrow.

Momma. AN project. Colossal Pictures.

Mutant Chronicles. Film. P: Ed Pressman. S: Philip Eisner.

NeverEnding Story. AN. Nel.

❑ **The New Gods.** AN. WB. S: Dan O'Bannon.

Nick Fury. TV movie. Fox. S: David S. Goyer.

Peanuts. Film. WB.

❑ **The Phantom.** Film. PP. W/Billy Zane, Kristy Swanson, Patrick McGoohan. D: Simon Wincer.

Pit Bulls. Film. P: Larry Gordon. DH. U.

❑ **Plastic Man.** Film. WB/Am. D: Geoffrey Wright.

❑ **Prince Valiant.** Film. S: (D) Anthony Hickox & (P) Carsten Lorenz. Neue Constantin.

Prime. Film. U. S: John Turman.

Prophet. Film. TriStar. P: Rob Liefeld.

The Punisher. NBC TV movie.

❑ **Richie Rich.** AN series. Fall '96. U/Harvey. LA direct-to-video movie.

Rock City. Film. Blue Turtle.

The Rocky Horror Show. AN series. Nel.

The Saint. Film. PP. D: Philip Noyce.

Sandman. Film. S: Ted Elliott, Terry Rossio. P: Oren Koules, Alan Riche.

Sand Sharks. AN. DIC.

Savage Dragon. AN series. Airing on USA Network.

Sgt. Rock. Film. P: Joel Silver. S/D: John Milius. WB.

❑ **Scooby Doo.** Film. S: Craig Titley. P: Jim Ballantine, Vanessa Coffey. Turner. Atlas.

Silver Surfer. Film. S: John Turman. Neue Constantin.

She-Hulk. CBS.

❑ **Skin Graft.** Film. WB. Ixtlan. P: Oliver Stone. S: Angel Dean Lopez.

Spawn. Film. S: Alan McElroy. New Line. AN series. HBO.

❑ **The Spectre.** AN. WB.

Speed Racer. Film. S: J.J. Abrams. WB.

Spider-Man. Film.

The Spirit. LA & AN projects. P: M. Uslan, B. Melniker.

Stretch Armstrong. Film. D: William Dear. S: Mike Werb, Michael Colleary.

Superman. Film. S: Jonathan Lemkin. AN series. WB.

❑ **Teenage Mutant Ninja Turtles IV.** Film. S: Christian Ford, Roger Soffer. D: Eric Allard. MPCA.

Terry & the Pirates. TV.

UltraForce. Now airing.

Vampirella. Film.

V for Vendetta. Film. S: Hilary Henkin. P: Joel Silver. WB.

❑ **Venom.** Film. New Line.

Virus. Film. DH. S: Chuck Pfarrer. P: G.A. Hurd. U.

❑ **Wonder Woman.** Film. WB.

X. Film. DH. U. S: Steven Grant.

X-Men. Film. Fox. P: Lauren Shuler-Donner. S: Andrew Kevin Walker.

Yummy Fur. Film. D: Bruce McDonald. Yorktown Prods.

Zen Intergalactic Ninja. Film. D: Brian Yuzna.

Zorro. Film. D: Robert Rodriguez. W/Antonio Banderas. Amblin/DreamWorks. S: Terry Rossio, Ted Elliott.

Spider Webs

Writer/director James Cameron hasn't given up on the webslinger created by Stan Lee and Steve Ditko. He still hopes to make that long-delayed *Spider-Man* film to which his name has been linked for several years. "The lawsuits involved in it are still a real rat's nest. The rights are a mess, but I have a script that I really like and that I'm ready to make if we can get everything all sorted out, after all the lawyers get done slaughtering each other at great expense," says Cameron, clearly frustrated at the situation.

In the meantime, Cameron has helped create a *Terminator* film/ride attraction for the Universal Studio Tour (complete with the new footage of Arnold Schwarzenegger, Robert Patrick and Edward Furlong). His next project is *Titanic*, an epic love story which takes place mostly on the ill-fated ship.

As for *Spider-Man*, Cameron reveals, "The story is basically the origin story as I read it and remember it from my youth. I don't have anyone in mind yet to play Spider-Man, because it depends on *when* I do it. The actor will have to be a 17-year-old. If I do the film in three years, that actor will be only 14 right now, and I don't know who he is yet. So, Spider-Man will probably be an unknown."

—*Ian Spelling*

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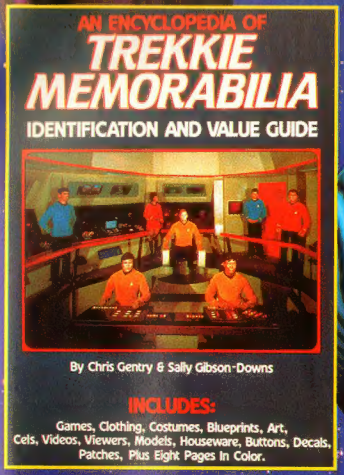

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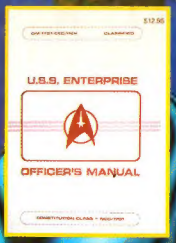

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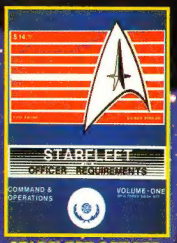

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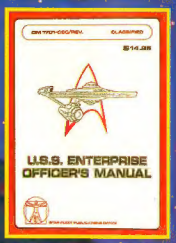

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